

NOVEMBER 2015

THE WORLD OF INTERIORS

HITS' HOME: Cosy studio where Robbie Williams mixes with the Beatles

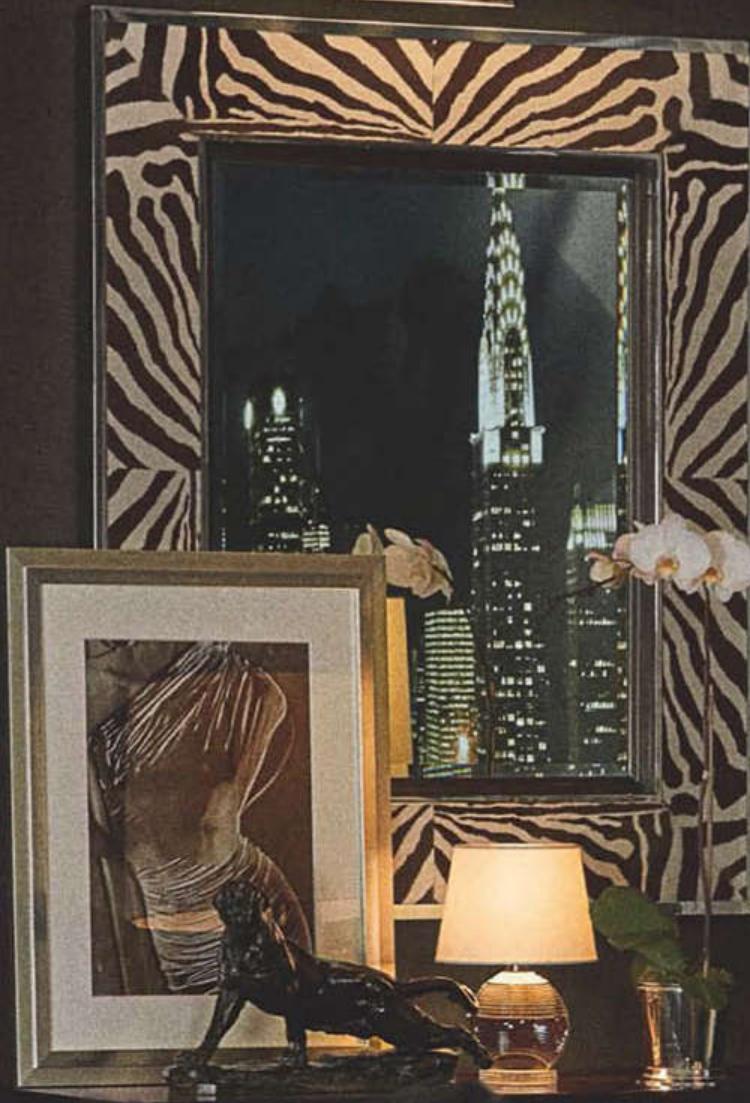
Zigzags, Toadstools
and a Pile of Presidents:
Postmodern wit runs riot in upstate New York



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CONTENTS

NOVEMBER 2015



COVER Shroom with a view – a children's toadstool table is overlooked by 19th-century tourists at Mount Vernon in the upstate New York home of Simon Lince and Cary Liebowitz – fun guys to be with. See page 126. Photograph: Simon Upton

18 ANTENNAE

What's new in style, decoration and design, chosen by Nathalie Wilson

23 ANTENNAE ROUNDUP

Our selection of the best bowls

31 BOOKS

Reading on art, architecture and design

40 DRAWING-ROOM DRAMA

Let proper upholstered chairs take centre stage in your interior, says Miranda Sinclair

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Periodicals postage paid at Rahway, NJ. Postmaster: Send address corrections to 'The World of Interiors' c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel NJ 07001. 'The World of Interiors' (ISSN 0264-083X) is published monthly. Vol 35, no 11, total 398

50 GAME OF THRONES

Real tennis has been played at Hampton Court by many a monarch, learns Sophie Barling

61 SERIOUS PURSUITS

Auctions, antique fairs and diverting activities

62 GETTING ZIGGY WITH IT

Zigzag fabric offers a rollercoaster ride. Max Egger chases the peaks and troughs

72 BUBBLING UNDER

The best of the Milan Furniture Fair, displayed at an ancient spa? Hot stuff, says Jessica Hayns

94 NETWORK

Merchandise and events worldwide

96 ADDRESS BOOK

Suppliers in this issue

170 INSPIRATION

How to recreate some of the design effects in this issue, by Augusta Pownall

174 EXHIBITION DIARY

Shepard at the Somme, silky subcontinent, heir to Velázquez, plus Charlotte Edwards's listings

196 JOURNAL OF A WEAVER

On 'Frankenstein' machines, the self-taught Daniel Harris is making cloth in the capital

INTERIORS

98 CHAMPAGNE SUPERNOVA

In her Medieval castle near Toulouse, decorator Catherine Frei had to face the former owner's 'passion for concrete'. Patient restoration has revealed the true vintage, says Tim Beddow

118 GOAN GOURMET

A Belgian stylist cooked up an airy Indo-Portuguese home-cum-guesthouse in Goa overlooking mangrove-fringed waters. Marie-France Boyer finds her food far from dal

126 OFF THE WALL

Be it Day Glo zigzags or gigantic chinoiserie, if one of your clients is the artist Candyass, then a wild ride is on the cards, as architect Robert Venturi found in New York. Text: Carol Prisant

144 MIX ABILITY

Guy Chambers's London studio – packed with memorabilia and vintage recording 'junk' – is a groovy 'pop university' where the musician has co-written many a hit, as Peter Watts reports

152 SPLENDOUR IN THE GRASS

Soaring coffered vaults, rich with Persian designs, fill this octagonal audience chamber in Shiraz, Iran, now a museum. Marie-France Boyer nods to the enlightened ruler who built it

160 TAKING SILK

Doyen of vernacular furniture Robert Young helped his clients, two solicitors, to fill their Georgian home in Highgate. 'Folk art is, above all, unpompous,' they tell Matt Gibberd

ART & ANTIQUES

108 DUTCH ORIGINALS

Frits Lugt's extraordinary archive of Golden Age art, housed in an elegant Paris *hôtel*, gives the public access to over 100,000 works. Valérie Lapierre dons a pair of white gloves

138 DEVOTED TO DITCHLING

In 1920s Sussex, a young Welsh art student called David Jones found himself ensconced in Eric Gill's quasi-Medieval commune. His visionary work moves Ruth Guilding

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THE WORLD OF INTERIORS (ISSN 0264-083X) is published monthly by The Condé Nast Publications Ltd, Vogue House, 1 Hanover Square, London W1S 1JU. Telephone 020 7499 9080. Fax 020 7493 4013. ©2008. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. Printed in the UK by Wyndham Roche Limited. Colour origination by Tag: Response. Distributed by Comag Ltd. 'The World of Interiors' is a registered trademark belonging to The Condé Nast Publications Ltd. Subscription rates (per year, inc postage): **UK £59.88. USA** (air-assisted periodicals postage) \$99; postmaster Vogue c/o Mercury Airfreight International, 365 Blair Rd, Avenel, NJ 07001. **Europe** (airmail) EU 99 euros, outside EU £80. **Rest of World** (airmail) £99. Subscription enquiries, change of address and orders payable to: The World of Interiors, Subscription Department, Tower House, Lathkill St, Market Harborough, Leics LE16 9EF (01858 438815). Orders on www.subscription.co.uk/woi. Subscriptions enquiries on theworldofinteriors@subscription.co.uk. Subscriptions hotline: 0844 848 5202, open Mon-Fri 8am-9.30pm, Sat 8am-4pm. Manage your subscription online 24 hours a day by logging on to www.subscription.co.uk/help/condenast. The paper used for this publication is recyclable and made from renewable fibrous raw materials. It has been produced using wood sourced from sustainably managed forests and elemental or total chlorine-free bleached pulp. The producing mills have third-party certified management systems in place, applying standards such as ISO 9001 and ISO 14001. This magazine can be recycled either through your kerbside collection, or at a local recycling point. Log on to www.recyclenow.com and enter your postcode to find your nearest sites. 



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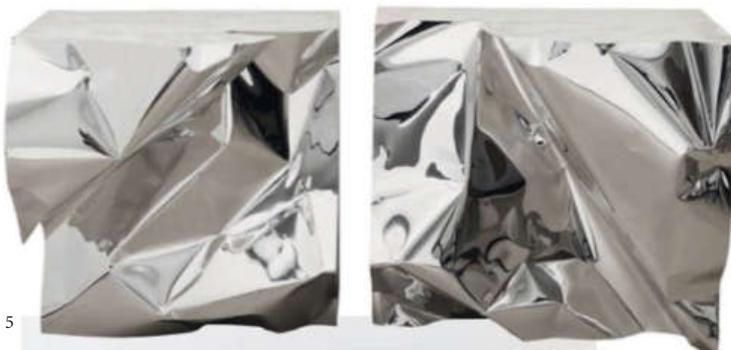
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COLEFAX AND FOWLER



antennae

What's in the air this month, edited by Nathalie Wilson



1 So moved was she by Raoul Dufy's joyous creations that Michal Silver replicated five of his textile designs from Brochier Soieries' archive. 'La Floret' (pictured; £115 per m) is in the original colourway; all others are coloured 'in the spirit of'. Ring Christopher Farr Cloth on 020 7349 0888, or visit christopherfarrcloth.com.

2 I spy birch ply: it begins with the letter D (for 'Décor Eco'), is available in six colours overlaid with a tough melamine film, costs from £130 per 122 x 244 x 1.2cm panel and its potential is as great as your imagination. Ring ATP on 0113 387 0850, or visit advancedtechnicalpanels.co.uk.

3 Can't see the wood for the trees? George Winks of Temper Studio can. The maker's passion for sustainable forestry and native British hardwoods is clear in his furniture and accessories. Shown: magnetic 'Stave' knife holder (from £95) and 'Plane' serving boards (from £60 each). Ring 07841 339159, or visit temperstudio.com.

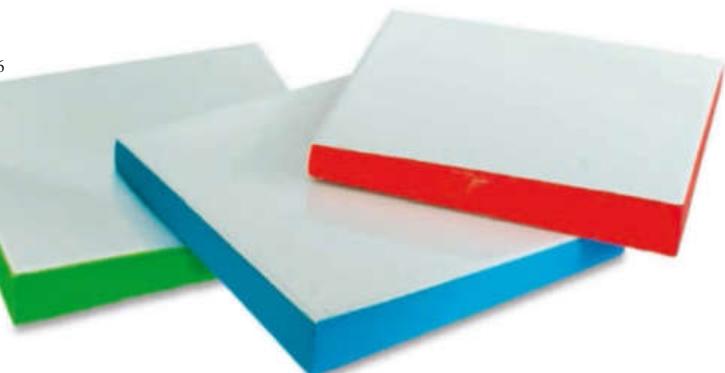
4 Poul Henningsen is recognised as an author, architect, critic and creator of the iconic 'PH' lamp series. This list of achievements looks set to include furniture designer as well. Working closely from hitherto unknown drawings in the great Dane's archive, ToneArt Interior has made seven of his models, including the 'PH' chair (£493 approx) and the walnut-veneer 'PH' shelf (£3,650 approx; designed 1919). Ring 00 45 5 353 5783, or visit phfurniture.com.

5 'It's furniture, but not as we know it...' You can say that again. But then these 'Crush' consoles and 'Species' chair from the 'Momentum' collection (from £1,080) are some of the latest creations from out-there design duo Fredrikson Stallard. Ring 020 7278 5000, or visit fredriksonstallard.com.

6 Mut's wedge-shaped ceramic 12 x 12cm 'Scales' tiles (£6.95 each) create 3D surfaces in which slivers of their neon-painted edges can be



6



seen. Their manufacturer Peronda calls them 'simple and surprising tiles for daring walls'. They are available in eight colours. Ring 00 34 964 602012, or visit peronda.com.

7 A background in jewellery, installation art, woodworking and metal fabrication informs Ryden Rizzo's light fittings – so too does the Allied Maker founder's penchant for raw materials that age beautifully. This can clearly be seen in his hand-applied blackening process as well as unsealed brass that develops a patina over time. Pictured, from left: 25cm 'Flush Dome' (\$575), 'Flush Brass Minimalist' (\$175) and 'Arc Globe' pendant (\$685). Ring 001 516 200 9145, or visit alliedmaker.com.



7

8 Josephine Heilpern of Recreation Center, Brooklyn, is proud to make ceramics that are long on function – but by no means short on fun. Shown, from left, are the stoneware 'Rubber Dipped Raw Mark' mug (\$35), featuring the yellow industrial rubber found on work tools, and 'Fun' mug (\$30), both of which nod to the 1980s design group Memphis. Visit recreationcentershop.com.



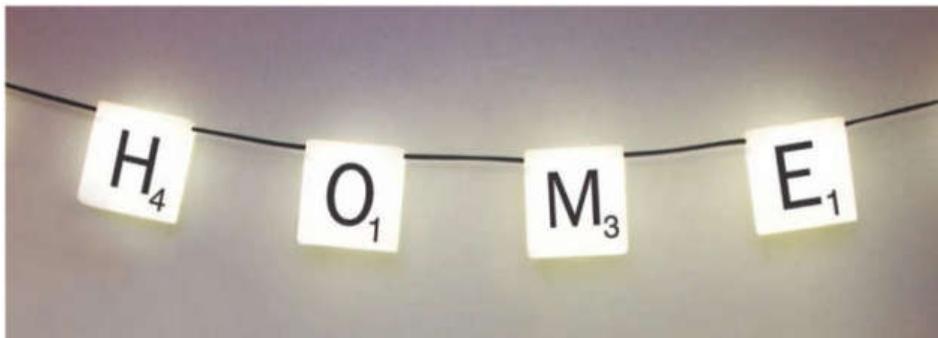
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9 In search of a new collaborator, Chesneys headed across the pond. There they found Eric Cohler. Imagining himself to be Schinkel, Soane and Bulfinch but with the technological advantages of the Industrial Revolution at their disposal, he has created three new designs (£5,940 each) that fuse the classical with the contemporary. Shown: Azul Valverde limestone 'Glasgow' with patinated and polished-steel details. Ring 020 7627 1410, or visit chesneys.co.uk.



9

10 History repeats itself. Or rather Max Rollitt repeats history via numerous sofa models crafted using traditional methods. 'Sophie' (£10,600) is a copy of a high Regency settee and features antiqued red-walnut legs with brass castors. Ring 01962 791124, or visit maxrollitt.com. ▷



antennae

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1 Word has it Utility offers a 'Scrabble' light (£24.99), and as the name suggests, it's based on the board game. Only you write using replica games counters constructed from a string of 10 LED lights and 60 reusable stickers, and you don't play against anyone else. High scores are guaranteed. Ring 0151 708 4192, or visit utilitydesign.co.uk.

2 Bristol-based Young & Norgate's handcrafted limited-edition lacquered oak 'Wonder' cabinet (220 x 120 x 40cm; £5,995) is just the job for housing 21st-century curiosities. Alternatively, your china would look a treat in it too. Ring 0117 370 6565, or visit youngandnorgate.com.

3 Box-office hits: these stars of stationery storage by Cambridge Imprint are handmade in small batches from papers decorated using a combination of traditional and modern printing techniques. They also reflect the founding trio of sisters' shared fascination with pattern. From £3.20 for an A6 wallet. Ring 07974 404977, or visit cambridgeimprint.co.uk.

4 You'll be floored by the different looks that can be achieved simply by changing the colours of Roger Oates' signature wool runners. Shown in the centre is its original off-the-peg symmetrical 'Cluny', inspired by antique French linen cloth. To the left and right, meanwhile, are renditions in bespoke palettes that have been applied asymmetrically, creating a more modern effect. From £154 per m. Ring 020 7351 2288, or visit rogeroates.com.

5 Samuel Reis, who describes his methodology as 'Nature suggests, I apply', exploits the voids that naturally develop in the growing carob tree as moulds for his hand-blown glass 'Cerne' carafes (right; £80 approx each). These and Jorge Carreira's 'Cimento' vases (left; from £69 approx each) are created in collaboration with Vicara, a Portuguese company that prides itself on its 'exploratory design'. Ring 00 35 1 911 906 934, or visit vicara.org ■



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antennae roundup

Ready for vessels to bowl you over? Miranda Sinclair serves up crockery that's ahead of the curve



1 'H3-46', \$395, Frances Palmer. 2 **Black fluted 'Mega'**, from £89 each, Royal Copenhagen. 3 'Kastehelmi', from £21, iittala. 4 **Stoneware bowl**, by Dagobert Peche, \$1,600, Neue Galerie Design Shop. 5 **Small brass 'Ilse'**, by Georg Jensen, £105, Skandium. 6 **Bamboo lattice bowl**, by Setsuko Klossowska de Rola, £50, Astier de Villatte. 7 **Marbled enamel salad bowls**, £22 each, Labour and Wait. 8 **Olive bowl**, by Bollen Design, £28 approx, Teruska. All prices include VAT. For suppliers' details see Address Book ▶



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antennae roundup



1 Small 'Zig Zag' fruit bowls, by Missoni Home, £74 per pair, Amara. 2 'Setora' nut bowl, £10, Anthropologie. 3 'Chand Bibi with Hawk', by Michaela Gall, £190, The Shop Floor Project. 4 Medium salad bowl, by Wonki Ware, £62, The Conran Shop. 5 'Vintage Deco Café au Lait' bowls, by Sir/Madam, \$112 per set of eight, Burke Décor. 6 'Eutropia', by Ctrlzak for Seletti, £115, Amara. 7 Large 'Bleus d'Ailleurs', £91 each, Hermès. 8 'Porcelain Simple' bowls, by Julian Sainsbury, £17.50 each, John Julian. All prices include VAT. For suppliers' details see Address Book ▷

antennae roundup



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1 Small hand-etched calabash bowl, £16, French Connection Home. 2 Terracotta bowl, £20, Toast. 3 Large faience pasta bowl, £174, Willer. 4 General-purpose bowls, by Leach Pottery, from £15 each, David Mellor. 5 Rustic bowl, £90, Heal's. 6 'Terre Marbrée' bowls, from £32.50 each, Divertimenti. 7 Horn bowls, from £19.50 each, Objects of Use. 8 Clay-and-slip pancheon, by Douglas Fitch, £100, The New Craftsmen. All prices include VAT. For suppliers' details see Address Book ■



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Heal's is working with two designers previously involved in its Heal's Discovers initiative. Sebastian Cox and Anthony Dickens have collaborated to create the 'Tree To Table' range, celebrating carpentry and the art of the blacksmith (shown: ash dining table, £2,450). The wooden top is crafted in Sebastian's own Greenwich workshop. Anthony has also worked with Suffolk-based blacksmith Made by the Forge to design a new lighting range. Shown here: 'Farrier's Cage' metal bar with five teardrop pendants, £1,850. *For more information, visit heals.co.uk*

In the 1960s Paul Scharer, the grandson of USM's founder, commissioned Fritz Haller to design the factory and the furniture to industrialise the family metalworking business. The result was an ingenious modular system with a functional aesthetic. Scharer put the furniture into production, calling it 'USM Haller'. The system is so durable and timeless that you could extend a piece you bought 50 years ago with one made today, bringing something both classical and modern to any interior, home or office. Shown here: green 'Haller' mobile pedestal; ruby-red 'Haller' sideboard; Gentian blue 'Haller' mobile pedestal. *To find your nearest stockist, visit usm.com*



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DAMASCUS TILES: MAMLUK AND OTTOMAN ARCHITECTURAL CERAMICS FROM SYRIA (by Arthur Millner; Prestel, rrp £60) Until now, the lovely tiles produced in Damascus under the Ottomans (1517-1918) and their Mamluk predecessors (1260-1516) have not received the attention they merit. While their use of geometrical figures is integral to all Islamic design, there is a particular freshness to Damascus tiles; sometimes the glaze has bubbles and irregularities, or a slight blue or green tint. Their glazed surfaces and cool colours evoke tranquil gardens and courtyards, and undulating plant forms are contained within the structure – usually square, or hexagonal – of the tile panel.

Few are better qualified to write on the subject than Arthur Millner, a former head of Indian, Himalayan and Southeast Asian auctions in Sotheby's whose research is the work of years; this resulting book is a tribute to his dedication, and also timely given the destruction being visited on Syria's fabric. The richness of the illustrations, with many tiles shown life size, and its superb anthology of designs would be hard to surpass, while the technical description of the manufacture of tiles and glazes is – phew! – blessedly clear and straightforward.

While Damascus is the focus, tile manufacture did not take place in isolation, and other centres of production are drawn into the story in a complex web of interconnections. In 1400 Timur laid waste to Damascus, and transported skilled Syrian craftsmen to his capital, Samarkand, where they worked for more than ten years before many returned home. The next major influence was the im-

port of blue-and-white Yuan dynasty porcelain from China. During the Mamluk period, similar tiles were made in both Cairo and Syria. Typically Chinese designs such as the cloud collar and spiked, lobed leaf began to appear; undulating vegetal forms were based on Chinese eelweed; while Yuan motifs such as the banana tree gradually mutated into familiar local plants such as palms and succulents.

In 1516, Sultan Selim I conquered Syria. The Ottomans had endured a period of Mongol invasion, which had left its mark on their Iznik ceramics in the form of a blue-and-white colour scheme, cloud bands and lotus palmettes, which appear alongside typically Ottoman flowers – carnations, tulips, hyacinths, irises, prunus blossom

– and motifs such as tiger-stripes, dots and arabesques. All these found their way into Damascus designs, but with a different palette. Both Ottoman and Syrian tiles can be black and turquoise, or black and green, but there is a particular green – clear, light – which the French call 'meadow green', that is only seen in Damascus, while the 'sealing wax' red of Iznik does not appear.

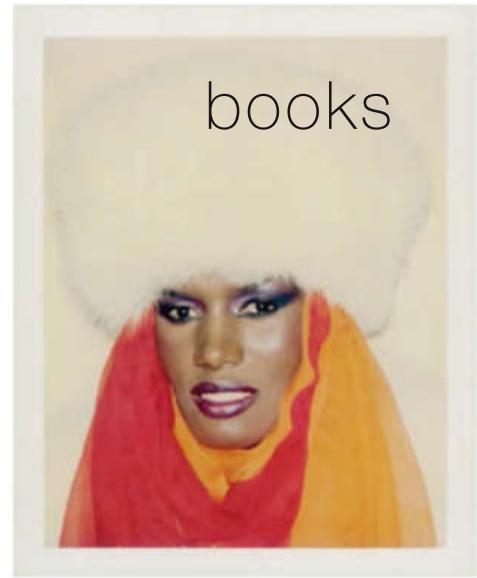
As Ottoman power waned in the second half of the 19th century, a new phase in the story emerged: European and American interest in the Middle East, and the growth of scholarship and collecting. Syrian tiles inspired Arts and Crafts decorators such as William de Morgan and William Morris, and were imported here to decorate buildings such as Leighton House, where they may still be admired today ■ PHILIPPA SCOTT is the author of 'The Story of Silk' (Thames & Hudson) ▷



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THE ROMO GROUP



ANDY WARHOL: POLAROIDS 1958-1987 (by Richard V. Woodward; Taschen, rrp £69.99) A click and a whirr and the image slowly comes to life. The slow-reveal magic of a Polaroid camera is almost as tinged with nostalgia as the slightly faded tones of this distinctive but now virtually defunct photographic stock. That Pop art's shock-headed protagonist Andy Warhol was such a fan of a technology that produced a near-instantaneous image will come as no surprise, but it is still astounding to see over 500 of them in one hefty tome. Taschen's signature coffee-table format results in many of Warhol's snapshots being reproduced at just over life size, which is slightly disorienting and unnecessary, but their seductive texture and bleached-out colours can more than withstand such liberties.

Whether any of these vignettes from Warhol's world were intended as artworks rather than simply party pictures or mementoes of friends and acquaintances (Warhol had his fair share of both) is unclear, even from the short accompanying text to the book, entitled 'Instant Art'. Rather, what began as a diaristic means of documenting his daily encounters with scenesters such as fellow artist James Rosenquist, the poet John Giorno and the curator Henry Geldzahler (in black and white), soon became an all-out portrait machine. Indeed, Warhol favoured the bulkier and much maligned Polaroid Big Shot over the sleeker SX-70 camera, on account of its enhanced capacity for individual portraiture.

There's a full decade of 1960s and early 1970s celeb-watching – everyone from Jack Nicholson, Warren Beatty and Dennis Hopper to Bianca Jagger and Yoko Ono is here – before this trigger-happy enthusiasm matures into Warhol's prime mode of securing lucrative private commissions from the rich and famous. The cramped square window, the format's all-encompassing headshot, did result in a number of crass portraits, especially in the 'Athletes' series of sportspeople, each of whom seemingly required a lame prop: Kareem Abdul-Jabbar holding up a basketball, Chris Evert with a tennis racket and Pelé with... You get the picture. And while many more photographs failed to make the grade and ended up as finished Warhol paintings or silkscreens, other images are harder to shake off, if you'll excuse the Polaroid allusion.

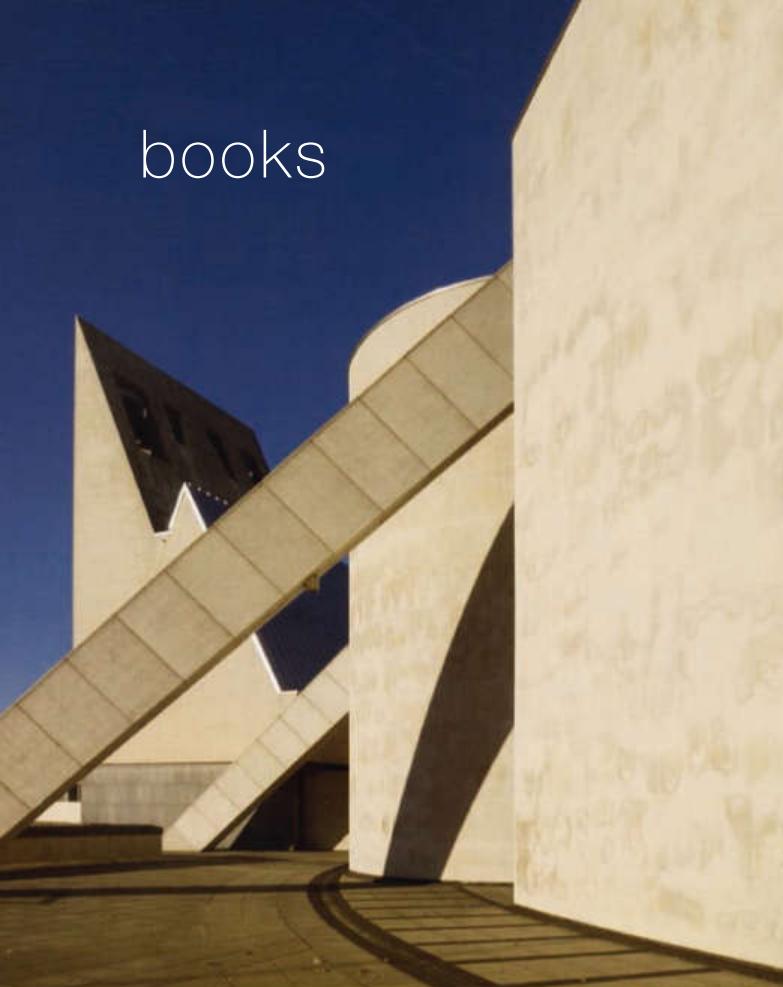
Most arresting are the self-portraits, with Warhol quickly understanding the medium's potential for serious auto-investigation. His almost painful enquiries into his own bizarre personae range from the famous skull-atop-the-head pose to ghostly double exposures, theatrical set-ups and drag-queen makeovers.

How much Warhol would have revelled in today's 'me-me-me' social media is often posed as an open-ended question in this accelerated age of internet communication, but in reality these Polaroids not only influenced the aesthetic of the 'selfie' and Instagram, but he has now spawned at least four phantom Twitter accounts from beyond the grave (including his official museum's feed). The brevity and wit of Warhol's one-liners – 'Worked on art things' being a typical tweet-ready entry from his diary – matched his ability to capture the essence of a person or a situation in one quick click ■ OSSIAN WARD is head of content at the Lisson Gallery ▶



To order *Andy Warhol* for £62.99 (plus £10 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

books



SPACE, HOPE AND BRUTALISM: ENGLISH ARCHITECTURE 1945-1975 (by Elain Harwood; Yale, £50) It would be easy, and it would be true, to say that this encyclopaedic book represents a high-water mark in scholarship on postwar British architecture. Harwood has spent over 30 years researching the subject; she interviewed many of the protagonists of the story herself; and she has been a tireless campaigner for buildings that once were deeply unfashionable. But none of this would prepare you for the visual impact of a volume that has been so long awaited by enthusiasts and historians alike.

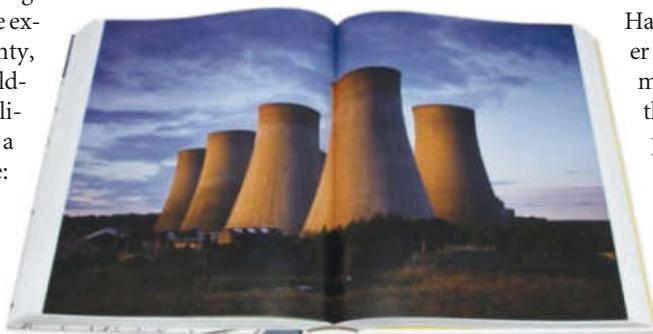
For the astonishing photography of this book, which is almost entirely by James O. Davies of Historic England, is unlike anything you will have seen before. Briefed and directed on site by Harwood, he shows unfamiliar views of buildings in order to convey the story she wants to tell. Thus there is no general external shot of, for example, Liverpool Metropolitan Cathedral or the Centre Point tower in London: their mood, their feel, their role in the busy drama of this ambitious era of innovative design is conveyed through their details. We may before have seen a close-up view of the angled boxes within the Royal Festival Hall, but taking the same approach to much else can be extraordinarily exhilarating. A jaunty, crouched, angled view of Ernő Goldfinger's tiny office building in Solihull tells us considerably more than a normal elevation would have done: for one thing, you can appreciate the fun of it.

The idea that brutalist buildings were seen by their designers as lively, earthy sculptures is fre-

quently scoffed at: there is a bitter argument raging over the future of the Robin Hood Gardens estate in Poplar, currently threatened with demolition. Davies's photograph of one flank of the estate, in sunshine of course, justifies the otherwise improbable claim of its architects that they were rethinking traditional English terraced housing along modern lines. It is, admittedly, a flattering image, but unless one sees the estate that way it is difficult to grasp why this piece of architectural history is worth keeping. And the colour in some of these shots is revelatory: the elegant, dappled, Persian blue panels on the façade of Fry, Drew & Partners' headquarters building for Pilkington at St Helen's is as important to its composition as, say, the red of the double-decker bus is to the grey concrete vaults of the Stockwell bus garage.

This book covers all building types, and not just brutalism. The private homes and public housing, the town halls and the churches of the time are better known, but here you will find everything you need to know about the hospitals, transport buildings, power stations and office blocks; even a quaint theatre designed by Oliver Messel within

an old barn in Whitehaven. Nothing in Harwood's writing is dogmatic, whether her subject is old-fashioned or ultra-modern: it is all enjoyment. Reading this will make you feel like that first patient to enter a new hospital in 1970: she told the Queen that being there was 'just like staying at the Hilton' ■ **TIMOTHY BRITTAINT-CATLIN** is the author of *Bleak Houses: Disappointment and Failure in Architecture* (MIT) □



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books



ANTONY GORMLEY ON SCULPTURE (by Antony Gormley and Mark Holborn; Thames & Hudson, rrp £19.95) One of the highlights of my art-writing career was the four days I spent at Cuxhaven, at the mouth of the river Elbe near Hamburg. I was writing a catalogue essay for an exhibition of public sculptures, the most ambitious and haunting being Antony Gormley's *Another Place* (1997), installed on the beach and later relocated to Merseyside. One hundred cast-iron standing figures faced the horizon, silent sentinels watching the sand, sea, sky and an endless parade of container ships; the visibility of these dark body casts was determined by the tide.

Gormley is the most decorated living British sculptor, and an emissary for sculpture – much in the manner of Henry Moore (whose work leaves him cold). *On Sculpture* is a compact, attractively produced anthology of recent lectures and broadcasts on BBC radio. It gives a good overview of his career, with the emphasis on early works from the 1970s (quite a few surprises here) and projects from this millennium. He discusses his own works, and then, at greater length, those of other sculptors. Like many artists in their sixties, he is concerned with locating himself in the history of art, and doesn't mention artists from his or later generations. His broadcasts were dedicated to Brancusi, Giacometti, Epstein, Beuys and Serra. There are also discussions of Asian sculpture: four Buddhas (including one destroyed by the Taliban, which he visited in 1971) and two Indian Jain figures. Together, the two types of essay give a fascinating insight into Gormley's art, albeit in a somewhat indirect way.

When Gormley discusses his own art, he is ambassadorial and emphasises its benign, utopian, 'good karma' aspects: 'Sculpture is no longer about the representation of power... It is about how we might understand our own embodiment in both space and time... It is an attempt to engage the total sensorium of consciousness... I want empathy [and] participation.' A work like *Another Place* certainly does suggest contemplation and immersion in a place. But this featureless cast-iron army is also rather sinister – elsewhere, he has referred to them as 'cloned foreign bodies'. The casting process evokes ideas of suffocation (he needs a breathing tube); the beach location involves drowning. For this more sublime conception of the artwork – as something that inspires fear and awe – we have to turn to his lively accounts of other sculptors: Jacob Epstein's *Rock Drill* is 'the body reconsidered as machine... there is a sense here of a deep fear that lies at the heart of urban consciousness'. Gormley's work, as the illustrations so clearly demonstrate, is about engagement and alienation ■ JAMES HALL is the author of 'The Self-Portrait: A Cultural History' (Thames & Hudson) □

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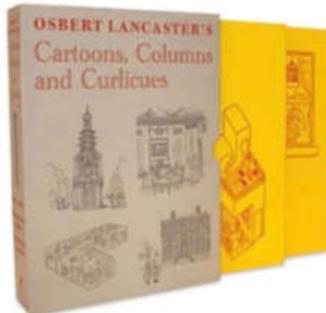


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books



OSBERT LANCASTER'S CARTOONS, COLUMNS AND CURLICUES (three vols; Pimpernel, rrp £40) The labels Wimbledon Transitional, Bypass Variegated and Stockbrokers' Tudor still have a toehold in the language, but who could now confidently cite their inventor? They all appear in Osbert Lancaster's *Pillar to Post*, first published in 1939 and now handsomely reissued with two other comic masterpieces of architectural satire that have long been out of print. The scion of a well-to-do City gent, and a product of Charterhouse and Oxford, Lancaster was one of the 'Brideshead Generation', giving him a plush promontory from which to survey the foibles of pre- and postwar Britain. For over four decades his brilliantly witty draughtsmanship was on show in the *Daily Express*, which published over 10,000 of his pocket cartoons.

Dealing with the history of exterior architecture and internal decoration respectively, *Pillar to Post* and *Homes Sweet Homes* take the form of lantern lectures, with a few brisk paragraphs on, say, Jacobean or Regency sitting opposite a lovingly detailed illustration. Much of Lancaster's comic impetus stems from the 'crazy antiquarianism' – Ruskin's fault apparently – that encourages uncritical enthusiasm towards buildings over 300 years old. The result? '... railway stations disguised as Norman keeps, rubber factories masquerading as Egyptian temples, greenhouses dressed up to look like Sainte-Chapelle'. He skewers the strand of native conservatism that believes that 'if a thing is unpleasant it is automatically good for you'. Hence Gothic disgust at the arrival of chimneys and, indeed, the entire rationale for the Scottish Baronial style, which 'combines the minimum of comfort with the maximum of expense'. He also paints the English as poor at absorbing tricksy foreign styles. So the lozenges, strapwork and heraldry of the Elizabethans represent the 'undigested classical bric a brac' of the Italian Renaissance. Our 'ill-concealed dislike' of cleverness also means that we tend to steer clear of Versailles-style virtuosity. British Baroque is best expressed in merry-go-rounds, cigar boxes and pubs' etched-glass windows. And hilariously in Functional, a tweedy pipe-smoker, drawn on an Alvar Aalto stool surrounded by Corbusian trappings, peers through his floor-to-ceiling windows as the unContinental rain lashes down.

Never blimpish, at least in print, Lancaster did believe England was going to the dogs. In *Drayneflete Revealed*, the set's third volume, he adopts the deadpan voice of a dim councillor regaling us with the 'improvements', decade by decade, to a fictional town. In pictures we see its pretty Regency villa (1800) become gradually swamped by growling traffic and an 'Odium' cinema (1949).

Lancaster's work is so imperishable it's tempting to imagine how he would have packaged today's styles. Hipster Hempen-roof? Belgravia Tsarist? Five-Star Beige? ■ DAMIAN THOMPSON

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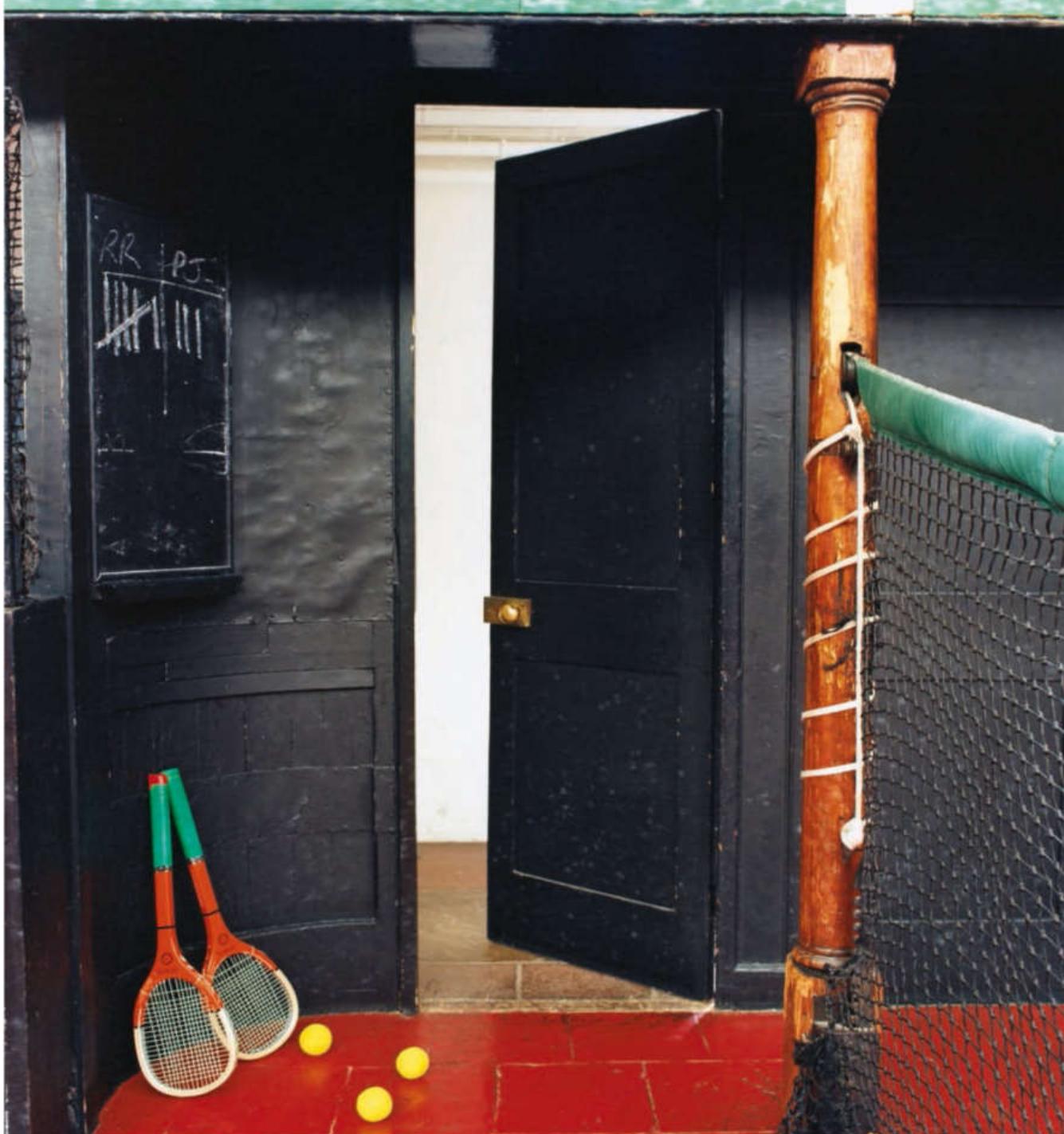
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GAME OF THRONES

Opposite: Henry VIII supervises play from the grille, a window-like opening that scores the opposite player a point if hit. Above: originally players hit

the ball with the palm of their hand. Once racquets were introduced, they were – and are still – made lopsided to facilitate a handlike scooping of low balls

Before the modern version took precedence in the 1870s, 'real' tennis was the sport of kings and noblemen. England's oldest-surviving arena can be found at Hampton Court Palace in Surrey, where, beneath penthouse roofs and a spectators' gallery, royals from Charles I to Prince Albert have been darting after hand-stitched felt balls since 1625, as Sophie Barling reports. Photography: Tim Beddow ▷



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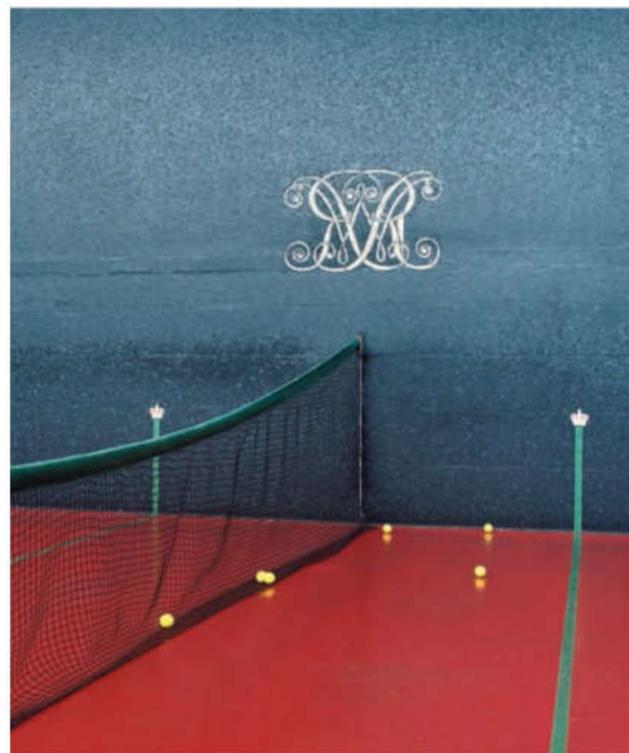
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From top: the spectators' gallery is in the dedans section, and in Charles II's day was decked with velvet cushions; the monogram is that of William III, who updated the building; the tennis court as seen from the outside, looking up the walk towards the palace's Baroque east front



LIKE ITS famous maze, a visit to Hampton Court can have a befuddling effect. The sprawl of this Thames-side display of architectural one-upmanship is staggering, its riot of twisting red-brick chimney stacks flaunting the very latest in early 16th-century technology. Today's visitors are assisted in their time travel by be-gartered Henrys harrumphing around the courtyards, cooks sweating over spits in the vast Tudor kitchens – built to feed over a thousand mouths at a time in Henry's court – and even, as the palace celebrates its 500th anniversary this year, a re-creation of the king's flowing wine fountain.

Perhaps the most genuine continuation of the past, however, is to be found to the left of the palace's great gatehouse and down Tennis Court Lane: past the master carpenter's court, those great Henrician kitchens and wine cellar, to the building for which this quaint walkway is named. Inside, some cosy club rooms with Morris-style wallpaper and trophy-decked mantelpieces give onto a long stone-flagged corridor, where echoing cries of exertion and competition announce the oldest-surviving real tennis court in England, one that has been in near constant use since it was built by Charles I in 1625. Here, members play the same racquet-and-ball game as that ill-fated monarch, though disappointingly the dress code these days is more modest: whites rather than his specially designed tennis suits of silk, satin and velvet trimmed with braided silk lace and worn with felt-soled slippers.

The decoration of the court itself is both appropriately regal and strikingly graphic: sections of ox-blood red and forest green are painted onto the floor's stone tiles (renewed in the early 18th century), with crown-topped yard lines and other boundary markings slicing through the space. An enclosed spectators' gallery occupies the north end, and behind this a narrow wooden staircase brings you up above the court – under a roof structure courtesy of Inigo Jones – and out to an external viewing platform that hugs the east side of the building. Here, suddenly, you're looking out to the sculptural conical yews of the Great Fountain Garden, and up the world's longest herbaceous border to Christopher Wren's Baroque east façade. Befuddling.

Tennis was given the prefix 'real' or 'royal' in the early 20th century, to distinguish it from its modern offspring, lawn tennis, which was invented in 1873. A mixture of those newer ▷

GAME OF THRONES

From top: looking from the hazard end to the service end, where the spectators' gallery lies beneath the sloping roof of the dedans penthouse.

Near the ceiling is a window in the head professional's flat; the changing rooms were installed in 1848; that year Prince Albert was given this drawer



incarnations, squash and racquets, real tennis has been played since Medieval times, though today there are only 50 or so courts in use in the world – the oldest, built in 1541, at Falkland Palace in Scotland. Each one is unique in its dimensions, and this may derive from the fact that the game was originally played in streets, courtyards or monastic cloisters. The sloping roofs, or 'penthouses', that are incorporated into the area of play may therefore have their origin in the shop awnings and roofs used when it was a street game. The vocabulary of real tennis is beautifully evocative of those times – tambour, grille, hazard, dedans – and much of it reflects the game's French origins. The word 'tennis' itself is thought to come from *tenez*, meaning 'take heed', a warning from the server to the receiver.

In the southwest corner of the court an image of Henry VIII, painted by one of the club members, glares out from a window-like opening – the grille. Extra points are awarded if a player hits hulking Harry. The king's presence here is a reminder that long before Charles I ever stepped into his silk tennis stockings and pirouetted around the net, there was another English monarch feted for his skill and style on court. In 1519 a young and athletic Henry set the Venetian ambassador's heart racing – and the latter was only spectating: 'It was the prettiest thing in the world to see him play,' cooed the Italian, 'his fair skin glowing through a shirt of the finest texture.'

Henry had inherited a passion for tennis from his father, who himself had picked it up from the dukes of Burgundy while in exile in northern Europe. (France has the strongest tradition of real tennis, which to some extent was a barometer for the state of Europe's nobility: at one time there were 250 courts active in Paris; in 1800, post-guillotine, the city had only one court still in use.) Henry VIII built new courts at Bridewell Palace at Blackfriars, Beaulieu in Essex and also at Whitehall, where he had a sports area that included tiltyards, bowling alleys, a cockpit and four tennis courts. At Hampton Court Cardinal Wolsey had built a wooden 'open play' on the site of the present Stuart court, whose west side is Wolsey's original service wall. Once he'd forced his cardinal to hand over the palace, however, Henry built a new, closed court on a different site; no longer extant, it was the biggest structure at Hampton Court other than the Great Hall, and a brick kiln was set up in the surrounding park especially for its construction. ▷

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GAME OF THRONES

The clubhouse sitting room is decorated with trophies won by professionals and members (below). A *View of the Dedans at Hampton Court* by Jean Clark hangs

above the fireplace (right). The court professionals make the balls themselves, binding the cork centres with webbing, then stitching their felt covers (bottom)



From then on the annals of tennis history would have us believe there were few significant Tudor events that were not played out on a tennis court. Anne Boleyn was watching and betting on a game at Whitehall when she was arrested, and Henry was supposedly playing at Hampton Court when confirmation of Anne's execution was brought to him. Elizabeth I was a keen spectator, especially, no doubt, when playing off her courtiers against each other.

Later on, real tennis was to have its ups and downs. In less popular phases courts were turned into theatres or boxing arenas. When remodelling Hampton Court, Christopher Wren used this tennis court as a store for wood and horse manure, and it served as a draughty drawing room for George I, who installed a billiard table there. But the Victorian period saw the game bounce back: Prince Albert was a keen player, regularly taking on the Duke of Bedford at his Woburn Abbey court and the Duke of Wellington at Stratfield Saye. Sadly the drawer personalised for the prince consort in the changing rooms at Hampton Court had only one visit from him, and his neglected flannels mouldered there for many years before being thrown out.

Today's tennis club is thriving, overseen by 'court professionals' who, like their predecessors, live in apartments in the building – some with windows overlooking the court itself, so no excuses for taking their eye off the ball. As well as playing and teaching the sport, they combine the old roles of *marqueur* and *paumier*, or ball-maker, painstakingly constructing and sewing each felt-covered ball by hand. Time was when these necessities to the game were made with human hair: 'The barber's man hath been seen with him,' Claudio teases Benedick in *Much Ado about Nothing*, 'and the old ornament of his cheek hath already stuffed tennis-balls.' These days it's crumbled cork that gets knocked about the court – the core material supplied by club members once they've finished with the contents of their wine cellars. Somehow it all seems perfectly in keeping with the spirit of the tennis-mad Henry and his bacchic fountain ■

The Royal Tennis Court can be visited between April and October as part of general admission to Hampton Court Palace, East Molesey, Surrey KT8 9AU (0844 482 7777; hrp.org.uk). Those interested in joining the club should ring 020 8977 3015, or visit royaltenniscourt.com

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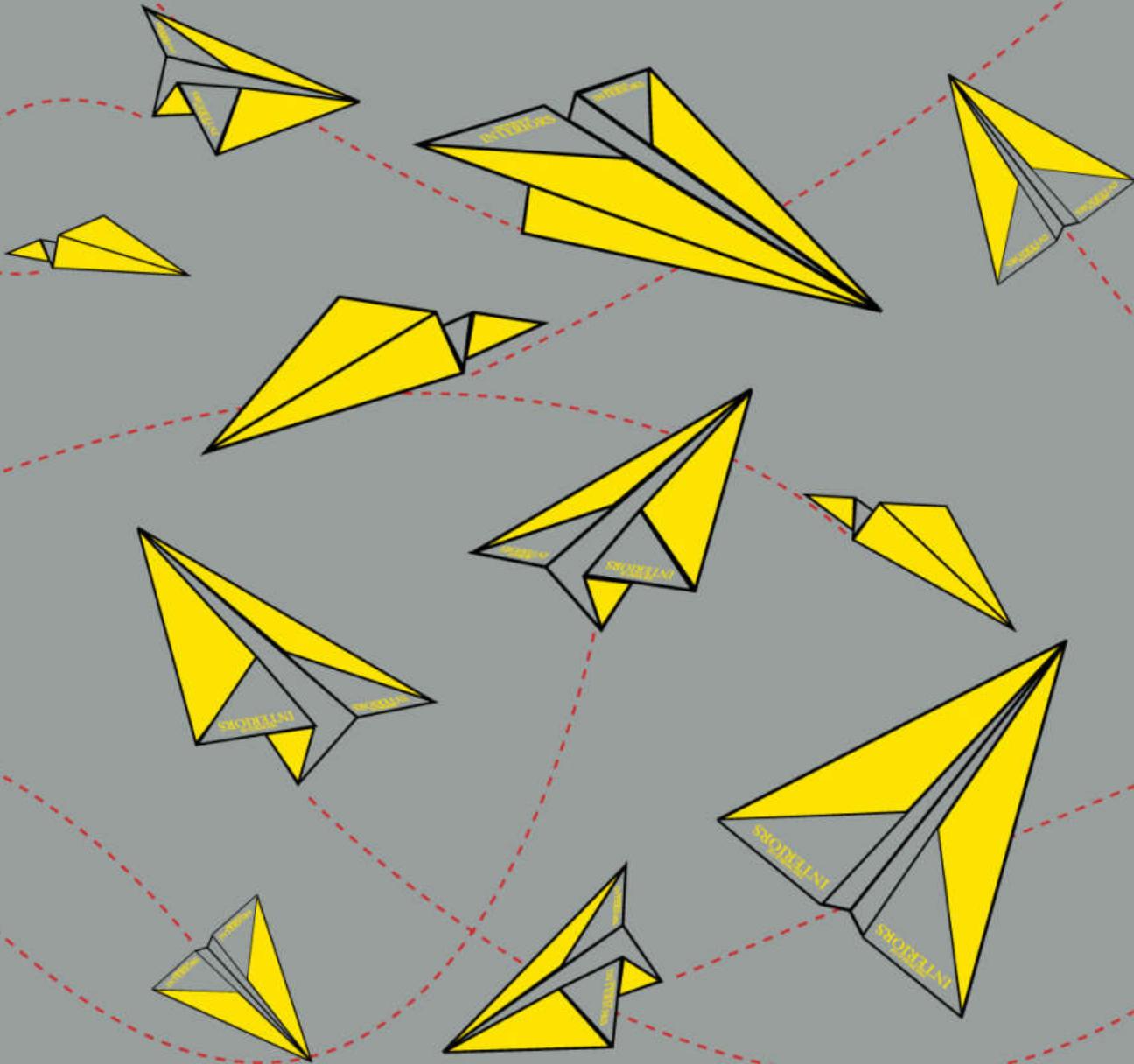
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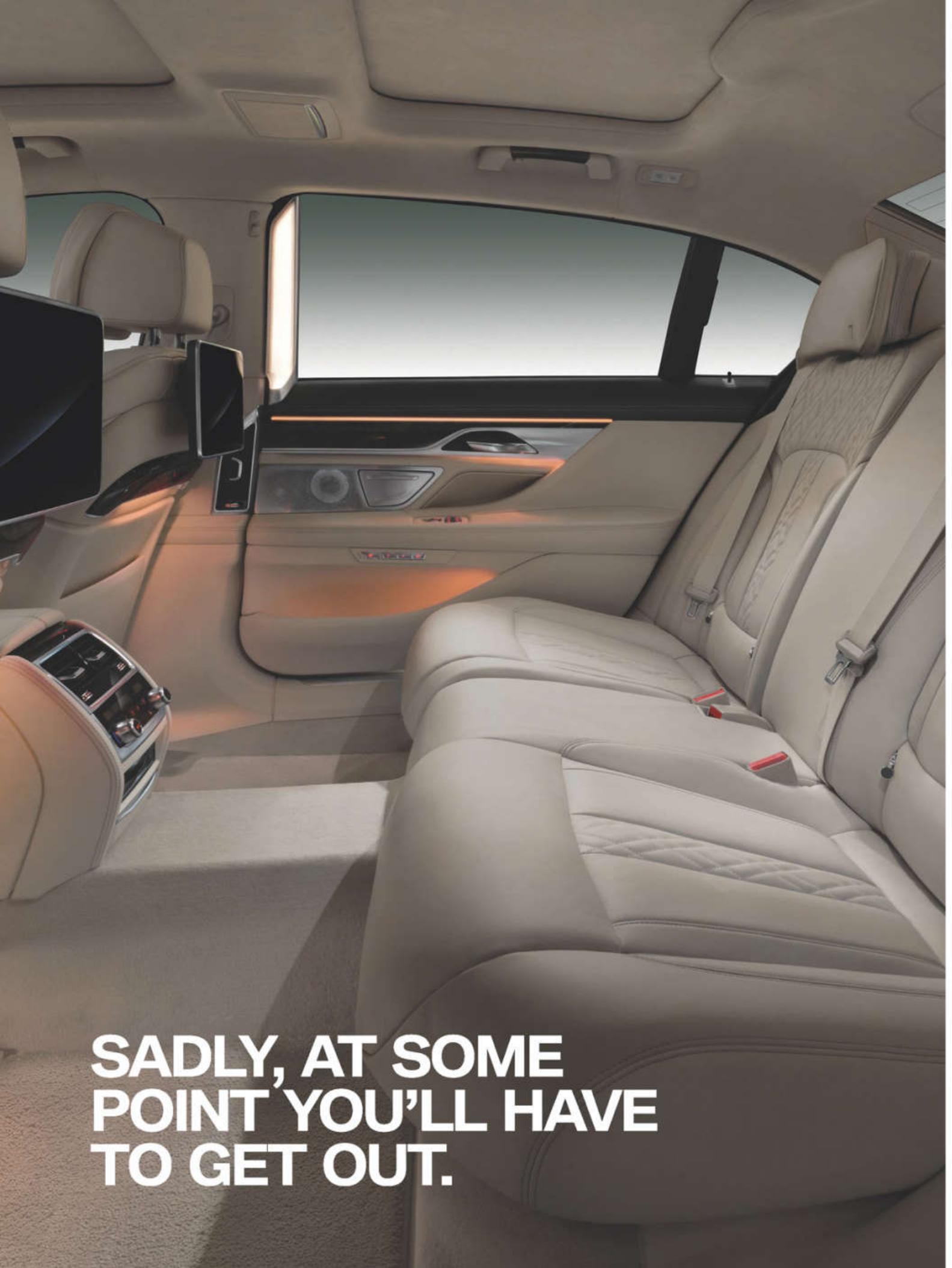
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'Whatever you have in your rooms think first of the walls, for they are that which makes your house and home.' William Morris was on to something when he spoke these words at a talk in 1882. Even Queen Victoria agreed – five years later she commissioned him to line the walls at Balmoral. It seems appropriate, then, that a lecture on the history of wallpaper, in which Morris plays a starring role, takes place on 3 November in the museum that bears that monarch's name. But if you're allergic to Arts and Crafts, don't worry – *A Decorative Art* covers 500 years, starting in the 16th century. And if paper's not your pick, consider *Palaces of Art* on 5 November, which takes a trip in time to the houses and studios of some of London's greatest artists. Both hosted by the V&A, these surely are the talks of the town this month. Details: 020 7942 2000; vam.ac.uk.

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6 NOVEMBER OCTAGON SALESROOMS, EAST REACH, TAUNTON, SOMERSET **THE WARNER DAILEY COLLECTION.** Conflicts of interest: Warner Dailey (*WoI* Sept 1998) auctions his collection of soldiers' and PoWs' trench art and memorabilia. Details: 01823 332525; gth.net.

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25 NOVEMBER SUMMERS PLACE AUCTIONS, THE WALLED GARDEN, STANE ST, BILLINGSHURST, W. SUSSEX **THE EVOLUTION SALE.** Children of the Evolution: a skeleton of T-rex's fearsome forefather, the allosaurus, is expected to go for £250,000-£300,000. Details: 01403 331331; summersplaceauctions.com.

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FRANCE 11-15 NOVEMBER PALAIS BRONNIART, PLACE DE LA BOURSE, PARIS **PARIS TABLEAU.** Old masters rub shoulders with the likes of Courbet at Paris's top tableau. Details: 00 33 1 45 22 37 82; paristableau.com.

12 NOVEMBER MUSÉE RODIN, RUE DE VARENNE, PARIS **GRAND REOPENING.** Plasters of Paris: Rodin's sculptures *en plâtre* join the recently refurbished rooms of the Hôtel Biron. Details: 00 33 1 44 18 61 10; musee-rodin.fr ■

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1 Walter Crane, 'Cockatoo and Pomegranate' wallpaper manufactured by Jeffrey & Co, 1899, *A Decorative Art* at V&A, 3 Nov. 2 Floral vase, c1736-1795, Christie's, 10 Nov. 3 Auguste Rodin, *The Duchess of Choiseul* in situ at Musée Rodin, 12 Nov. 4 Pieter Breughel the Younger, *A Wedding Procession*, 1627, De Jonckheere at Paris Tableau, 11-15 Nov



1 'Point Outdoor K5130-10', by Kirkby Design, £43, Romo. 2 'Carousel FD739-T70', £95, Mulberry Home. 3 'Groove 120285', £28, Scion. 4 'Rick Rack', by Kit Kemp, £140, Christopher Farr Cloth. 5 Leaf 'Color Field', £27, Robert Allen. 6 'Sausalito W75724', £72, Thibaut. 7 Mint 'Oasis Stitch', by Beacon Hill, £328, Robert Allen. 8 'Adras 174821', by Schumacher, £252, Turnell & Gigon. 9 'Sofia', £90, Casamance. 10 'Bora-Bora F2956-001', £149, Pierre Frey. Prices are per m and include VAT. For suppliers' details see Address Book ▷



GETTING ZIGGY WITH IT

Ringing the changes? Up the tempo with the new waves and electric ikats rocking the textile scene. Resident starman Max Egger picks his high-voltage heroes. Photography: Neil Mersh

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1 'Chevron Ikat 769', £130, Porta Romana. 2 'Taro 414', by Rosemary Hallgarten, £174, Holland & Sherry. 3 Natura nero 'Herringbone', by André du Dauphiné, £241, Alton Brooke.

4 'Chantico 26954-007', by Scalamandré, £106, Colony. 5 'Kincaid 44093-227', £102, Zimmer & Rohde. 6 'Zebide MLB34-15', by Martyn Lawrence Bullard, £268, Tissus d'Hélène.

7 'Duras 04853-05', by Manuel Canovas, £105, Colefax & Fowler. 8 'Harper 10630-996', £94, Zimmer & Rohde. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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1 'Takumi 130748', £36, Scion. 2 'B079-08', by Bruno Triplet, £164, Sahco. 3 'Velluto Zig Zag 453-3472', by Luigi Bevilacqua, £326, Alton Brooke. 4 'Mirasol 2013128-23', by Lee Jofa, £85, GP&J Baker. 5 'Wide Herringbone K43', by Teasel England, £125, Colony. 6 Vert 'Sabu', £140, Paolo Moschino for Nicholas Haslam. 7 Mint julep 'Blenheim', by Fleurons d'Hélène, £136, Tissus d'Hélène. Prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Amani PP50378-5', £49, GP&J Baker. 2 'Jerome F4013-02', £110, Colefax & Fowler.
3 Cobalt 'Cherbourg Chevron', £190, Ralph Lauren Home. 4 'Zigzag 10194-02', £197, Donghia. 5 'Herringbone HERR-101', by John Stefanidis, £118, Tissus d'Hélène.
6 'Nairobi 215-04', £102, Holly Hunt. 7 'Ziggety Zag 44-4', by Fret, £116, Holland & Sherry. Prices are per m and include VAT. For suppliers' details see Address Book ▷



1 'Polka 10421-30', £79, Nobilis. 2 'Eastgate L8973-09', by Larsen, £99, Colefax & Fowler. 3 'Karat 'Alyssa', £32, Sanderson. 4 'Miura W735339', £90, Thibaut. 5 'Papunya F3015-002', £122, Pierre Frey. 6 'Colebrook 4200-04', by Blithfield & Co, £80, Tissus d'Hélène. 7 'Point Outdoor K5130-02', by Kirkby Design, £43, Romo. Prices are per m and include VAT. For suppliers' details see Address Book ■



L E F R O Y B R O O K S

BUBBLING UNDER



A sprawling archaeological site in the volcanic area west of Naples, Baia was an important thermal resort in the late Roman republic. After a steamy soak in the local springs, Jessica Hayns finds her senses invigorated by the hot properties of the Milan Furniture Fair, future classics in the making. Production co-ordinator: Aliette Boshier. Photography: Bill Batten

From left: 'Alpha' chair, by Brodie Neill, £984, Made in Ratio. 'Specchio di Venere' table, by Massimiliano Locatelli and CLS Architetti, from £1,634 per section, Glas Italia. 'Équilibrist' lamp, by Jean Nouvel, £416, Artemide. 'Kelly H' chair, by Claesson Koivisto Rune for Tacchini, from £1,967 approx, Aram. 'Lipp' armchair, by Piero Lissoni for Living Divani, from £1,987 approx, Cavigioli. All prices include VAT. For suppliers' details see Address Book ▶



From left: 'Traveller' daybed, by Gamfratesi for Porro, from £5,974, Aram. 'Haring' coffee table, £1,160, Minotti. 'P-jet' table lamp, by Pagani Perversi for Skitsch by Hub Design, £191 approx, Chaplins Furniture. 'E 1027' adjustable table, by Eileen Gray for Classicon, £612 approx, Aram. 'Penn' chair, by Jonah Meyer, \$1,150, Sawkille. 'Clay' table, by Marc Krusin for Desalto, £3,744 approx, Staffan Tollgard. 'Mad Queen' armchair, by Marcel Wanders, from £1,337 approx, Poliform. 'Kir Royal' pouf, by Christophe de la Fontaine, £1,376 approx, Fratelli Boffi. 'George's' rope chair, by David Lopez Quincoces for Living Divani, from £755 approx, Cavigioli. All prices include VAT. For suppliers' details see Address Book ▷



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Clockwise from left: floor lamp, by Paavo Tynell for Taito Oy, £16,853 approx for a pair, Nilufar. 'D1542' armchair, by Gio Ponti, £2,926, Molteni & C. 'Clerici' two-seater lounge chair, by Konstantin Grcic, £2,255 approx, Mattiazzi. Grey 'Ilary Monolithic' coffee table, by Jean-Marie Massaud, £2,820, Poltrona Frau. Small 'Satellite' table, £5,620; large 'Satellite' table, £10,305; both Hermès. 'Float' stool, by Nendo, from £696, Moroso. All prices include VAT. For suppliers' details see Address Book ▶





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Clockwise from left: 'Valse' coffee table, by Sam Baron for L'Abbate, from £641 approx, Twentytwentyone. Plastic side chair (anniversary edition), by Harry Bertoia, £228, Knoll. 'Comeback' chair, by Patricia Urquiola, from £420, Kartell. 'Taco' coffee table, by Lanza-vecchia & Wai, £896 approx, Cappellini. 'Medici' coffee table, by Konstantin Grcic, £423 approx, Mattiazzi. 'Amuleto' lamp, by Alessandro Mendini for Ramun, £331 approx, Love the Sign. All prices include VAT. For suppliers' details see Address Book ▷



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From left: 'Catlin' coffee table with Sahra Noir marble top, by Rodolfo Dordoni, £3,165, Minotti. 'Mies Visits Carrara' daybed, by Maurizio Galante and Tal Lancman for Baleri Italia by Hub Design, £2,391 approx, Chaplins Furniture. 'Catlin' coffee table with Arabescato Purple marble top, by Rodolfo Dordoni, £3,432, Minotti. All prices include VAT. For suppliers' details see Address Book ▷

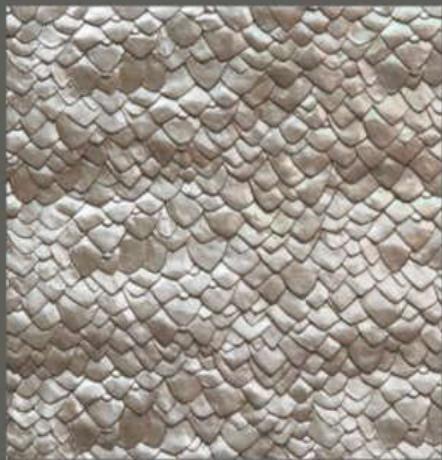




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From left: floor lamp, by Paavo Tynell for Taito Oy, £16,853 approx for a pair; bed, by Franco Albini for Vittorio Bonacina, £14,668 approx for a pair; both Nilufar; covered with 'Petrel', by Jennifer Shorto, £150 per m, Redloh House Fabrics. 'D5522' small table, by Gio Ponti, £1,536, Molteni & C. All prices include VAT. For suppliers' details see Address Book ▷



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P E G U E R I N . C O M

Clockwise from top left: 'Soasa' chairs, from £671 approx each, Rubelli. 'Oskar' table, by Vincent van Duysen, £5,533, B&B Italia. 'Copycat' lamp, by Michael Anastassiades, £402, Flos. 'Papilio Shell' chairs, by Naoto Fukasawa, £182 each, B&B Italia. 'Fairytales' table, by Marco Romanelli for Valsecchi 1918, from £219 approx, Amara. 'Belleville' wooden armchair, by Ronan and Erwan Bouroullec, £286 approx, Vitra. All prices include VAT. For suppliers' details see Address Book ▷





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From left: small 'Triennale' sofa, by Marco Zanuso, £11,000 approx, Nilufar. 'Lady' armchair, by Marco Zanuso, from £2,430, Cassina. 'Novecento' sofa, by Roberto Lazzeroni, £8,310, Poltrona Frau. 'Rio' table, by Charlotte Perriand, £8,280, Cassina. 'Shift' lounge chair, by Jonas Forsman, £606 approx, Mooooi. All prices include VAT. For suppliers' details see Address Book ▶

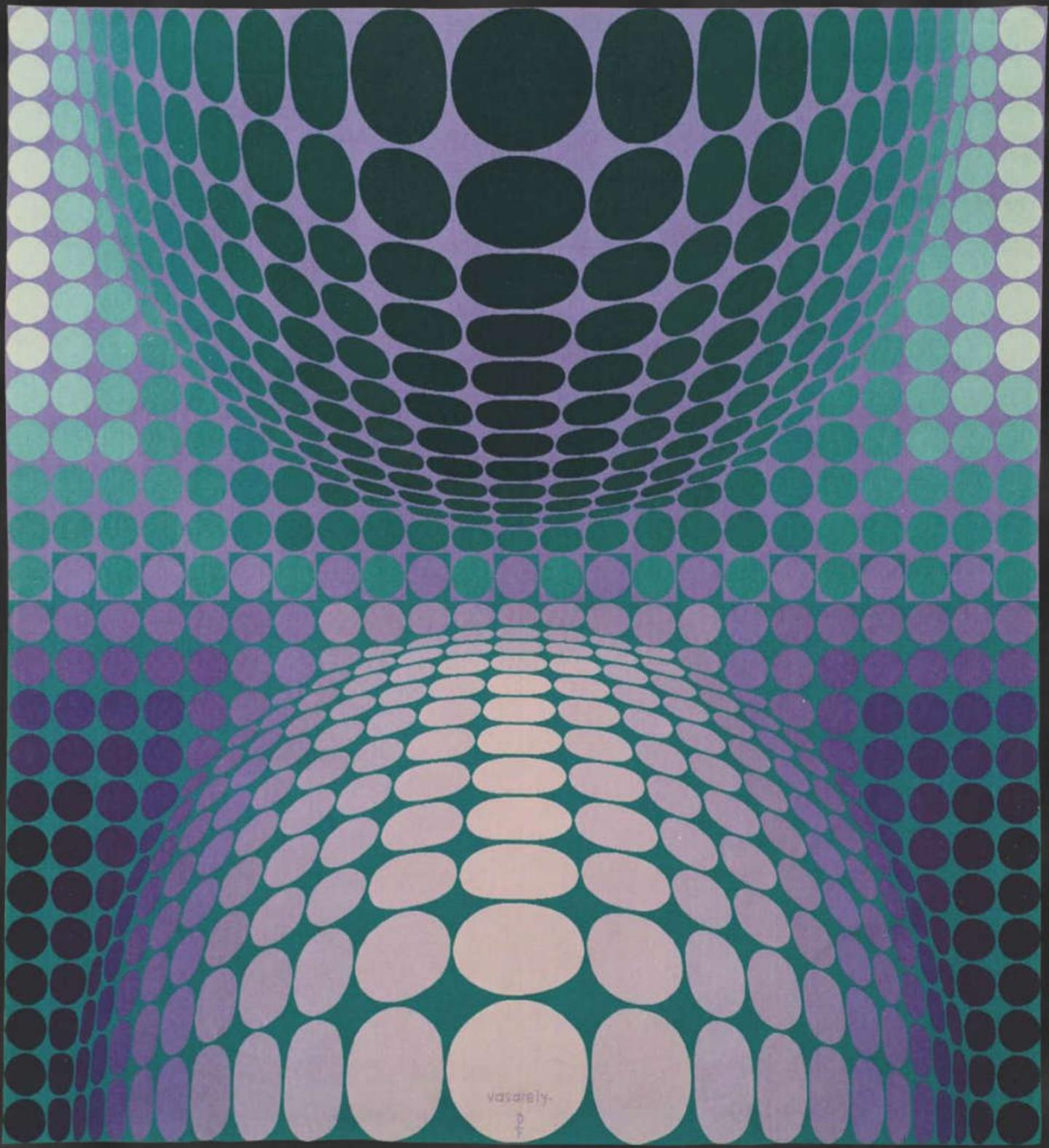


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From left: large 'Réaction Poétique Accessories' (two low tables), by Jaime Hayon, from £468 each, Cassina. 'Bodystuhl' chair, by Nigel Coates for Gebrüder Thonet Vienna, £639 approx, Poltrona Frau. 'Belleville' table, by Ronan and Erwan Bouroullec, £453 approx, Vitra; topped with small 'Réaction Poétique Accessories', by Jaime Hayon, from £468 each, Cassina. 'Fox' chair, by Viggo Bosen, £522 approx, Sika Design. All prices include VAT. For suppliers' details see Address Book ▷



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Clockwise from front: stool, by Atelier Oï, £2,120, Louis Vuitton. 'Bongo' pouf, by Paola Navone, £901, Baxter. 'Flowers' table, by Roberto Lazzeroni, £461 approx, Lema. 'Concertina' chair, by Raw Edges, £11,470, Louis Vuitton. 'Rachele' armchair, by Romeo Sozzi, £4,236, Promemoria. 'Estrela' stool, by the Campana Brothers, £287, A Lot of Brasil. All prices include VAT. For suppliers' details see Address Book ▷

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From left: floor lamp, by Paavo Tynell for Taito Oy, £16,853 approx for a pair, Nilufar. 'Gilda B' chairs, by Jacopo Foggini, from £1,137 approx each, Edra. 'Sniper' table, by David Adjaye, £195,590 approx, Sawaya & Moroni. 'Ella' chair, by Jacopo Foggini, £1,364 approx, Edra. 'No. 2' side table, by Plueer Smitt, £3,270 approx, Karakter. All prices include VAT. For suppliers' details see Address Book. Shot on location at the Parco Archeologico delle Terme di Baia, in Bacoli, Naples. For more information, ring 00 39 081 868 7592, or search at incampania.com. With special thanks to Pierfrancesco Talamo, Francesco Russo and Nadia de Lutio ■



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ASIAN ART IN LONDON 5 - 14 November 2015

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From top: flower print, c1800, at Asian Art London; Louis XVI marble chimney piece from Jamb; 'Charlene' four-poster bed from Zanaboni;



'Bergamot Leaf' fabric from Soane Britain; Cartier drawing of a pearl and gold necklace with panther heads; 'Auroria' bed from Hästens; 'Echo' fabric from Casamance



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■ *Panthère*, Cartier's book published by Assouline, tracks the 100-year evolution of the company's famous big-cat symbol. This collector's volume reveals the technical expertise behind the jewellery collection after which it is named. It also features rare photographs and drawings from the jeweller's archives, alongside anecdotes about characters who embody the spirit of the company, from María Félix to Daisy Fellowes and the Duchess of Windsor, to celebrate Cartier's centenary. Ring 020 3147 4850, or visit cartier.co.uk.

■ Casamance was established in 2000 out of a desire to produce luxurious fabrics and wall coverings in harmonious colour schemes using high-quality materials. The brand has recently opened its first showroom at Colony in the Design Centre Chelsea Harbour. Alongside Casamance's own fabrics, wallpapers and trimmings, visitors will find textiles by Camengo and Misia. Design Centre Chelsea Harbour, London SW10 (0844 369 0104; casamance.com).

■ Hästens has designed a limited edition of its '2000T' bed to honour its roots in both saddlery and mattress making. Available only until the end of December, the continental blue-checked bed comes with Hästens' 'BJX' top mattress and features cognac leather handles and corner protectors, navy cotton piping and a numbered brass plate. The Swedish royal warrant is embossed in leather. The bed can be custom-made to any length or width and comes with an 'Archipelago' sheet and duvet cover, four matching pillow cases and a quilted mattress protector. Hästens, 66-68 Margaret St, London W1 (020 7436 0654; hastens.com).

■ Jamb spans the 18th and 19th centuries with one of the largest and most comprehensive collections of antique fireplaces in Britain. In its fourth volume of *Jamb Antiques*, the Pimlico-based gallery has published photographs of 50 of the 200 chimney pieces it has in stock. Shown here is a Louis XVI chimney piece of brocante and marble, its side posts in the form of fluted acanthuses. Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). ■

■ From 5 to 14 November, Asian Art in London unites 60 of the world's leading antique dealers, auction houses and museums at venues around Mayfair. Visitors to the fair will find Chinese and Japanese textiles and works of art, Indian and Islamic painting and sculpture, and Southeast Asian bronzes. A symposium will be held at the Royal Institution on 5 November, and a gala party at the Mandarin Oriental Hyde Park. Ring 020 7499 2215, or visit asianartinlondon.com.

■ Courtesy of Restoration Hardware and RH Contemporary Art, London's Random International studio is making its West Coast debut, taking its 2012 installation *Rain Room* to LACMA in Los Angeles from 1 November until 6 March 2016. The exhibition invites visitors to move free (and dry) beneath a downpour, protected by sensors that pause the rain when a body is detected, to explore the mediating role of technology in humankind's relation to nature. For more information, visit restorationhardware.com.

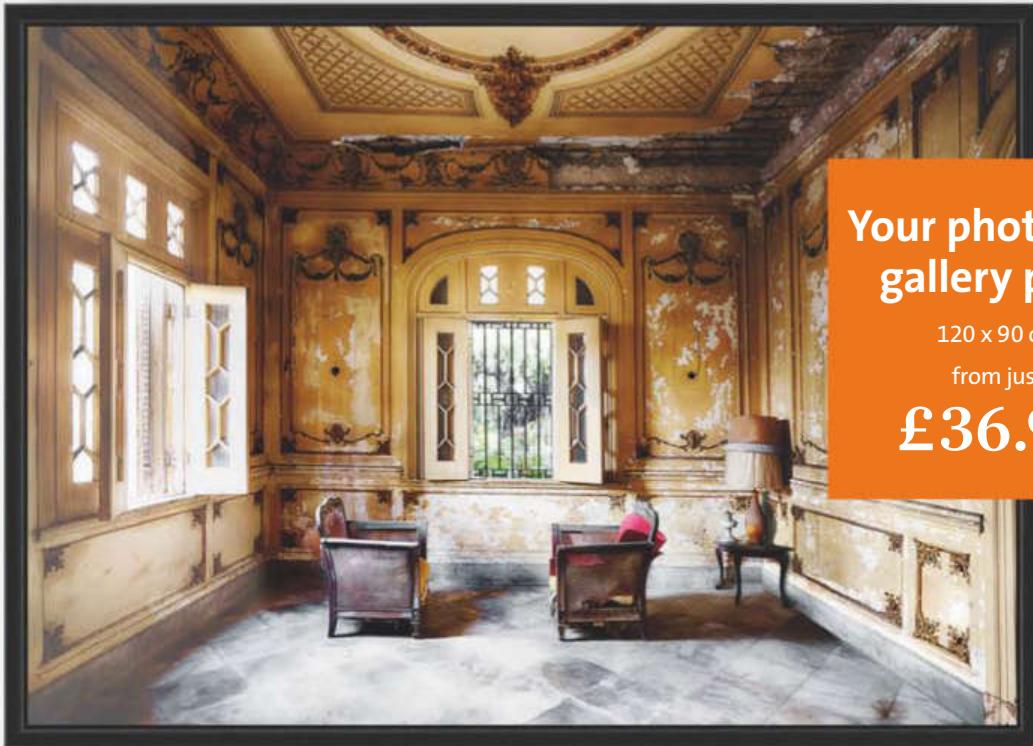
■ From the middle of October, visitors to Juliette's Interiors in Chelsea will find Zanaboni's beautiful furniture available in store. The collection will be shown in its own room to demonstrate the uniqueness of the products. Based in Meda, Italy, Zanaboni is known for its emphasis on craftsmanship, and is constantly experimenting to produce the classic collections for which it has been recognised for nearly 50 years. Juliette's Interiors, 598 King's Rd, London SW6 (020 7870 7415; juliettesinteriors.co.uk).

■ Soane Britain's new collection of fabrics and wallpapers is inspired by its co-founder and creative director Lulu Lytle's own compendium of antique textiles, which she has been compiling over many years from all corners of the world. All the fabrics feature original patterns of exotic heritage, reworked with a modern aesthetic in mind. Every item is handmade in British mills and workshops, using traditional weaving and block-printing techniques. The new range of fabrics includes 'Elephant Temple', 'Bergamot Leaf' and 'Symi'. Soane Britain, 50-52 Pimlico Rd, London SW1 (020 7730 6400; soane.com). ■

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gpjbaker.com). Heal's. Ring 020 7896 7451, or visit heals.com. Hepple, 11 Market St, Hexham, Northumberland NE46 3NS (01434 605378; hepple.co.uk). Hermès, 155 New Bond St, London W1 (020 7499 8856; hermes.com). Holland & Sherry, Design Centre Chelsea Harbour, London SW10 (020 7352 7768; interiors.hollandandsherry.com). Holly Hunt, 20 Grafton St, London W1 (020 7399 3280; uk.hollyhunt.com). Howe, 93 Pimlico Rd, London SW1 (020 7730 7987; howelondon.com). Iittala. Ring 00800 8005 7800, or visit iittala.com. Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). John Julian. Ring 01722 744805, or visit johnjulian.co.uk. Karakter. Ring 00 45 3841 4131, or visit karakter-copenhagen.com. Kartell. Ring 01234 363393, or visit kartell.com. Kingcome Sofas, 114 Fulham Rd, London SW3 (020 7244 7747; kingcomesofas.co.uk). Knoll, 91 Goswell Rd, London EC1 (020 7236 6655; knolleurope.com). Labour and Wait, 85 Redchurch St, London E2 (020 7729 6253; labourandwait.co.uk). Lawson Wood. 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CHAMPAGNE SUPERNOVA

After drinking in the beauty of wine-country châteaux as a child, Catherine Frei shot to success by creating stellar interiors of her own, both for clients and herself. Distilling her design nous, she's now transformed her Medieval military towered house in the Tarn, finding hidden parquet floors and unearthing junk-shop treasures along the way. It's worthy of a toast. Text and photography: Tim Beddow

LEFT: WHEN CATHERINE BOUGHT THE HOUSE, THE KITCHEN HAD BEEN DIVIDED INTO THREE. IT'S NOW USED EVERY DAY, AND CATHERINE HOSTS INFORMAL SUPPER PARTIES HERE TOO, SEATING GUESTS ON CHIC CHAIRS FROM BECARA. THE CHANDELIER CAME FROM PIERRE'S PARENTS. ABOVE: IT TOOK SIX MONTHS TO CLEAR THE BACK GARDEN AS IT WAS SO OVERGROWN WITH BRAMBLES





LEFT: HAVING FOUND THE PARQUET FLOOR IN THE FIRST-STORY SALON, CATHERINE PAINTED THE WALLS PRUSSIAN BLUE, INSPIRED BY SIMILAR SCHEMES IN GRAND RUSSIAN INTERIORS. TOP: ABOVE THE FIREPLACE HANGS AN ETCHING THAT CATHERINE RESTORED WITH THE HELP OF CHARCOAL AND TEA. ABOVE: SHE IS STILL IN THE PROCESS OF REDOING THE TOP-FLOOR SITTING ROOM



TOP: CATHERINE LAID THE FLOOR OF THE ENTRANCE HALL HERSELF. THE TILES ARE NEW, SO SHE AGED THEM WITH LIME BEFORE WAXING IT OFF. THE PORTIERE CURTAIN HANGING IN FRONT OF THE 17TH-CENTURY DOOR STOPS DRAUGHTS SWIRLING THROUGH THE HOUSE. ABOVE LEFT: THE STAIRCASE IS LIT BOTH BY A LANTERN, FROM PARIS'S MIS EN DEMURE, AND A RECESSED WINDOW, WHICH ACTS AS A NICHE FOR AN URN FOUND IN A RECLAMATION YARD NEAR BORDEAUX. ABOVE RIGHT: THE SMALL METAL STOOLS IN THE TOP SPARE BEDROOM CAME FROM WALES. THEY WERE DESIGNED TO SIT IN FRONT OF A FIREPLACE. OPPOSITE: CATHERINE PAINTED THE WALLS ANTHRACITE WITH A HINT OF BLUE, OFFSETTING THE YELLOW ARMCHAIRS THAT ONCE BELONGED TO HER GRANDPARENTS. IN A HAPPY COINCIDENCE THE FLORAL IKEA FABRIC MATCHED







LEFT: CATHERINE DESIGNED THE HUGE BIRDCAGE IN ANOTHER SPARE BEDROOM FOR A CLIENT WHO THEN HAD A CHANGE OF HEART. TOP: SHE BOUGHT THE PURPLE LAURA ASHLEY TOILE IN THE SMALL SPARE ROOM 'A HUNDRED YEARS AGO', HOPING TO ONE DAY FIND IT A HOME. ABOVE: BY REMOVING THE COLLAPSED STAIRCASE, CATHERINE TURNED THE TOWER INTO A STACK OF BATHROOMS

WHEN DECORATOR

Catherine Frei and her husband, writer Pierre von Auffenberg, arrived at this house, the owner – a somewhat eccentric former colonel in the *armée de terre* – informed them that they had to view it in the dark, as the shutters would fall off otherwise. ‘He was very elegant, with beautiful shoes,’ says Catherine, ‘and a passion for concrete.’ He used the house as a retreat after rows with his wife at the residence they sometimes shared 200km away in Narbonne, near the shores of the Mediterranean. There was a bedroom with two single beds, an adjoining pink bathroom and a main hall with six deep-freezes filled with frozen chickens. The tower staircase had collapsed and the old wooden floors were covered with cement. ‘It was damp-ridden. He had just let it go altogether,’ says Catherine. But she wasn’t deterred. The very opposite, in fact; it was manna from heaven finding a place in this state. She could add it to the handful of disparate buildings she had rescued.

Catherine’s destiny may well have been set aged six, when her grandparents gave her a little ruined pavilion in their garden to do with as she pleased. ‘They gave me plaster and colours to do whatever I wanted. I spent all my free time out of school there with my books and favourite things, always trying to improve it. I just adored it,’ she says. Brought up in a small village in Champagne, she had a very rural start to life, spending a lot of time with her grandparents, ‘who really encouraged me to look’, often taking her on excursions to nearby châteaux. The impressionable young girl was dazzled by the colour and flamboyance of such places: ‘I have never forgotten Vaux-le-Vicomte.’

Following lycée, Catherine came to London to study for a master’s, occasionally helping out at events in the French embassy. It was here that she met Pierre, who at the time was running the London office of German magazine *Quick*.

Despite enjoying social life in the city, both soon realised they had ‘a craving for the real countryside’, says Catherine, ‘where Pierre could also return to full-time writing’. So they found a derelict farmhouse in wildest Ceredigion in mid Wales, which Catherine carefully renovated. By now, they were married and had kept on Pierre’s London house, which in due course was undergoing transformations by Catherine – and also attracting clients. ‘Like an alchemist, I have loved, since a very early age, to touch earth and mix pigments and plaster, lime, marble powders,’ she says. ‘So I enjoyed being on site with artisans working traditionally, while I did things my own way at the same time, like explore the foreign countryside, finding the best antiques and visiting markets and other building sites. To this day I am still fascinated by *la matière*.’

The couple kept the house in Wales for 20 years, ‘but then the bungalows started mushrooming’, says Catherine. It was time to move back to France. An English friend had a grandmother who lived near the small southwestern town of Lisle-sur-Tarn, on the banks of the river, where Catherine soon found a 19th-century merchant’s house, largely built of mud and wood, in a state of collapse. ‘I found a good team with one man who just knew about earth,’ she says. She and Pierre lived in the debris during the works while also making good a remote former shepherd’s smallholding

in the Ariège high country, with the Pyrenees as a backdrop. With clients in Belgium, France and Germany, it was a busy time.

Then, with the house in Lisle completed, Catherine and Pierre decided to uproot once more. Looking for a larger property with a garden, they sold both the town house and the mountain croft. By chance, in 2000, the couple were told about a once moated military outpost, originally with four towers, in Pampelonne, northeast of Toulouse. This bastide, or fortified town, was one of hundreds constructed between 1222 and 1370 in Languedoc, Aquitaine and Gascony under the instruction of Raymond VII, Count of Toulouse. They were designed to replace villages destroyed in the Albigensian Crusade, though Raymond also hoped they would facilitate trade, tax collection and agriculture. This town was built by a seneschal named Beaumarchais, whose castle in the bastide was split in two in the 18th century. A new staircase was installed at the back, where it remains. Catherine and Pierre took the half with the last remaining tower.

‘The first priority here’, she says logically, ‘was to make it safe, resolve the damp, take stock of all damaged doors and windows, remove temporary walls, repair everything and see how best to put it back.’ They had to excavate floors and walls for pipework too. For Catherine, this was all part of the excitement as she watched the ancient building come back to life: ‘I love being there, being part of the actual work.’

Vital to her approach – whether it’s for herself or a client – is not to rush: it’s critical to find the right workforce, and just what their appropriate materials and techniques should be. She’ll scour the region for the best artisans and sniff out upcoming house sales and fairs. ‘It’s important to find the right type of lime and flooring, and so on. And to be patient,’ she says. Under the concrete floor in the Blue Salon (‘It’s more solid now,’ the previous owner had announced), Catherine noticed an unusual wooden parquet and spent nearly

six months, whenever she had time, chipping away the cement to reveal an octagonally designed floor using six different woods. She says she’s sure it’s ‘the only one of its kind in the Tarn’.

Only once all essential works are complete does Catherine concentrate on the décor, furniture and objects, although if truth be known she is permanently checking markets, junk yards and her network of contacts to see if an old house with possible rich pickings has fallen down somewhere. ‘There is great pleasure in finding something and reintroducing it to another house,’ she says, ‘and in the Aveyron [the adjacent département] there is so much to find.’ Historically, the Aveyronnais had a tradition of leaving the area to make their money farther afield, employing the most skilled craftsmen in the region on their return. Consequently, there are often unusual rewards for the curious.

When she sells a house, most of Catherine’s furniture goes with it, ‘except a few pieces I can’t part with’, she says. When the couple first bought it, this place had nothing. Now it bursts with things that feel like they have been here forever. Although when it comes to where Catherine lives, ‘forever’ might be a word she wouldn’t like to use ■

Catherine-Hélène Frei von Auffenberg. Ring 00 33 6 87 34 79 52, or visit cathfrei.com







Behind a reinforced door in the basement, original letters and drawings from the 15th to the 21st century are organised in a succession of red boxes and files



DUTCH ORIGINALS

A connoisseur like no other, Frits Lugt was just 15 when he bought his first Rembrandt sketch (he'd already written a book). Fifty years on, he opened the Fondation Custodia in Paris, so that generations of experts and laymen alike could share his collection of Golden Age art for free. With brocatelle-lined walls and Vermeer-inspired floors, it's '*the place to see drawings in Paris*', as Valérie Lapierre learns. Photography: Roland Beaufre



The large salon, with its grand 18th-century proportions, features 1920s-style Neoclassical cream-and-gold stucco pilasters, which were installed by the previous owners





This page, top: the public can view any of the collection's smaller works on wooden stands in the salon. Middle left: one such is Rembrandt's portrait of his wife, *Saskia in Bed*, c1640-42. Middle right: in Ger Luijten's office Jan de Bray's *Portrait of a Young Woman*, 1667, hangs above a low wooden bookcase beside the fireplace. Bottom: the office was decorated by Lugt, who hung the walls with brocatelle and made a floor of black and white marble in imitation of Vermeer's paintings. Opposite: a marble bust of Turgot overlooks the bottom of the stairwell. On the walls hang one of Luijten's recent acquisitions – a collection of 19th-century European sketches, all of which were made en plein air





This page, top: at one end of the dining room (used for meetings and receptions) an 18th-century glazed Dutch cabinet houses a collection of blue-and-white Chinese porcelain. Middle left: an anonymous *Portrait de François Langlois dit Chartres*, c1635, hangs above a Chinese plate and candlesticks. Middle right: in the entrance hall, a bronze by Jules Dalou, *Le Grand Paysan*, stands on a table. Antiquities are displayed in one of four corner niches behind. Bottom: pieces of Roman and eastern Mediterranean glassware (AD250-350) and Italian carved birds (AD100-100) reside in one of the niches. Opposite: antique stained glass has been fitted into the glazed door leading to the strongroom's antechamber



WALKING PAST 121 Rue de Lille, a Haussmann building in the seventh arrondissement of Paris, you would little suspect that its grand façade conceals a charming 18th-century town house and garden containing a remarkable collection. Built in 1743 between Rue de Lille and Rue de l'Université, the house was purchased in 1779 by Anne-Robert-Jacques Turgot – a contributor to the *Encyclopédie* and former minister of finance to Louis XVI – who lived there until his death in 1781. In 1895, the Comte de Lévis-Mirepoix had a building constructed on the site of the stables. Today, these two buildings, Hôtel Turgot and Hôtel Lévis-Mirepoix, belong to the Fondation Custodia, established by the Dutch collector Frits Lugt (1884-1970).

Passionate about drawings and landscapes of the 17th-century Dutch Golden Age, Lugt devoted his life to the graphic arts and wrote authoritative books on the subject. He was a collector to his very soul, created a small museum in his bedroom at the age of eight and was a frequent visitor to the Rijksmuseum. He wrote a biography of Rembrandt, with whom he was fascinated, at the age of 14 and bought his first drawing by him a year later. What a coincidence that Lugt died, aged 86, on 15 July, the birthday of his beloved artist.

Lugt started his working life at the age of 16 with an art dealer. He went on to become one in his own right and today his collection comprises more than 100,000 works, including 37,000 drawings and prints, 55,000 artists' letters and 450 paintings, as well as original editions, miniatures, antiques, old frames and bindings. In 1947, Lugt set up the Fondation Custodia, with the help of his wife, the heiress to an industrial fortune, and in 1953 he bought the two buildings at 121 Rue de Lille. The Hôtel Lévis-Mirepoix was rented to the Institut Néerlandais, which terminated its lease in 2014. Since then, the site has housed the foundation's libraries and exhibitions, the rest being leased to various Dutch institutions. As for the Hôtel Turgot, Lugt bought it to house his collection, and it still does. The contents have been maintained and enhanced thanks to his endowment, which today permits the employment of 23 people.

Ger Luijten, head of the department of prints and drawings at the Rijksmuseum from 1990 to 2010, has been director of the Fondation Custodia for the last five years and is keen to make the Hôtel Turgot '*the place to see drawings in Paris*'. The stone building stands between a garden and courtyard and has an upper floor where Ger lives. The ground floor consists of an entrance hall, a vestibule and two reception rooms, flanked by the offices of the director and curator, and at the back, a small garden bordered by two wings serving as strongrooms. There are also cellars equipped with very modern facilities, a digitisation studio and large drawers specially designed for storing old frames and pictures, and even a small kitchen.

In the entrance hall, a bust of Turgot by Jean-Antoine Houdon guards the staircase. Ger has had the walls here repainted mauve – a backdrop for a new collection of en-plein-air sketches made in the 19th century. The décor of the other rooms, a mix of 17th-

century Dutch and 18th-century French, carefully avoids any ostentation, in spite of walls covered with priceless paintings by Saenredam, Ruysdael, Guardi and many others. These are chiefly cabinet paintings, whose small size suits the proportions of the building. 'The paintings were on the periphery of his interest but Lugt, who had wonderful taste, bought superb works,' Ger tells us.

An oval vestibule with niches containing antiquities opens on to a dining room that evokes a Dutch interior. On the existing Rococo fireplace, Lugt had placed a glazed Dutch display case in which to show his Chinese porcelain. More unusual still, his office, which he nicknamed 'my art room', has a black- and white-marble floor characteristic of Dutch Golden Age paintings, walls hung with red fabric, a wooden fireplace and delft tiles identical to those depicted in a 17th-century panel hanging on the wall. Here, Lugt wished to give people the impression of entering the home of Vermeer or Pieter de Hooch – an effect he succeeded in creating. An antique glazed door opens into a tiny room adorned with paintings lit by overhead light. This serves as an antechamber

to the strongroom, Lugt's 'sanctuary', containing his treasury: more than 7,000 drawings by great masters such as Leonardo, Rubens and Van Dyck. They are kept in time-worn leather albums decorated with gilding, which Lugt purchased in around 1920; at the time, the great museums, to their later regret, were getting rid of such portfolios in order to put their drawings in drab boxes. The rest of the collection is near the curator's office in the other wing that looks onto the garden. Around 30,000 prints and engravings have been conserved here, in an impressive row of red cases, along with 55,000 artists' letters, some of them illustrated, including a remarkable letter from Michelangelo and two of seven known letters by Rembrandt.

As a self-taught man and philanthropist, Lugt wanted to allow the public, including the modest art lover, to see his

originals close-up. This privilege is open to anyone by appointment. Every morning, up to four visitors are received in the large golden-brown salon with its curved french windows overlooking the garden; a bust of Turgot's father, who commissioned a famous map of Paris, is displayed prominently on the fireplace. Ger Luijten considers it essential to provide ideal conditions for viewings. 'Lugt used to say that the works were made in daylight or in candlelight indoors, which must be respected,' he explains. 'Here, they are shown in daylight on a table from the period. There are no ergonomic chairs, Vitra or otherwise. You are in an ambience that speaks the same language as the works of art.' Sitting on period chairs, you can look at drawings while above you hang paintings by Pieter Codde and Caspar Netscher that depict art lovers doing the same thing. The room overlooks the garden, with its box hedges and marble paving, where a statue of William of Orange, also known as William the Silent, stands careful guard – which is what the Latin word 'custodia' means – over these timeless premises ■

Fondation Custodia, 121 Rue de Lille, 75007 Paris (00 33 1 47 05 75 19; fondationcustodia.fr)





Opposite: works by the likes of Rubens and Breughel reside in leather albums in a strongroom known fondly as Lugt's 'sanctuary'. This page: Pieter Codde's *Artists and Art Lovers in Conversation*, c1630, hangs in the viewing room. Its subject alludes to Luijten's mission for the foundation

GOAN GOURMET

Isla Maria van Damme - aka 'Loulou' - is a woman of inspired taste. Her serene hillside home serves up a refreshing blend of Portuguese, Keralan and English colonial flavours. The pièce de résistance is its enormous L-shaped kitchen, where Loulou devises culinary delights for guests and discusses recipes with fellow gastronomes. Marie-France Boyer finds out what's cooking. Photography: Roland Beaufre



The view from the veranda, which faces north to allow for cooler air. Under the striped mattress in the foreground, the charpoy's top is made of knitted string. Beyond sits a planter's chair with rattan seat and back





AFTER LIVING in Bombay, Brussels and London, Isla Maria van Damme – known as ‘Loulou’ – moved to an island in the far north of Goa and built her house, Panchavati (meaning ‘the grove of the secret tree’), on top of a hill that looks down over the Mapusa River. In the evenings, on the dusty roads, women in multicoloured saris embroidered with gold would return home chattering, a bundle of wood on their heads. Their palm-roofed mud houses had not changed in 500 years.

Belgian by nationality, Loulou was born in India, where her father once held the post of honorary vice-consul. ‘At the age of seven, I went to school with the chauffeur in an Oldsmobile. In Bombay, we had 25 staff for the three of us. It was the high life.’ At the age of 16, Loulou returned to Europe to study in Belgium and later went to work at a chic Indian shop in Chelsea. By the age of 21, she had opened a shop, Santosh, in Brussels, selling fashion, jewellery, antiques and Indian textiles. It was an immediate success and lasted 35 years.

Loulou never lost touch with her roots, however, going to India four or five times a year to have designs made up and to print fabrics. As she entered her fifties, she realised that she was happiest there, and decided ‘to go home’ with her husband. In Goa, they knew that they could count on a small, privileged European community, so they opened their first restaurant, with a few B&B rooms, on a then-empty beach that is now the most fashionable in the state. The

cooking was exquisite, and Loulou had an easy way with people. But after a few heavenly years, others had copied the restaurant and the beach was beginning to lose its innocence. Loulou separated from her husband and withdrew inland. In the Bardez region of Goa, she bought a large virgin plot overlooking tropical forests and a tracery of still, mangrove-fringed waters. Teaming up with a local builder, she decided to create the house of her dreams. She is no architect, and it was her builder who introduced her to the work of Geoffrey Bawa. Born in 1919 and educated at Cambridge, the late Sri Lankan architect is celebrated for his ability to ally vernacular architecture with contemporary forms, technology and sensibilities. Loulou took a trip to see some of Bawa’s work in situ and take inspiration from his ‘unimposing serenity’.

Though Loulou has relocated since these pictures were taken, the house on the hill remains a large square built round an inner courtyard. Its four raised, covered walkways have columns running round them, recalling traditional Indo-Portuguese houses. In Loulou’s time, two living rooms and five bedrooms, for paying guests, and an immense kitchen shared the narrow buildings. Each room opens on to both courtyard and garden. Outside and inside merge on the colonnaded veranda that extends from the north-facing living rooms. Furnished in a mixture of Victorian English, Anglo-Portuguese, colonial and Keralan styles, this cool and comfortable space, bathed in the



Top: the kitchen incorporates a dining room to the side. There are several doors here – each with a lunette – to encourage through draughts. The two white storage units are made out of a Goan version of tadelakt plaster. Above: a 19th-century Anglo-Indian chandelier hangs above the table, which is covered with a traditional block-printed cloth. Opposite: the kitchen accommodates two islands. One houses two sinks, while the other is for cooking – it supports a rack for spices and oils, and has shelves on runners that can be pulled out









fragrance of the frangipani trees, allowed everyone to find a private space to read or play cards, drink tea, have a chat or simply doze after a swim in the pool, hidden farther down the garden by a jackfruit tree. The bedrooms – and the Indo-Portuguese beds, covered with mosquito nets beneath the fans – are huge. All the old furniture is dark, as are the varnished openwork mahogany shutters that extend from the lunettes and are used in place of glass.

‘I tend towards emptiness,’ says Loulou, with a sigh. ‘In warm climates, it is space that is the luxury.’ Nevertheless, in her own room she allowed herself a painting by Léon Spilliaert that reminds her of Belgium, while a piece of red furniture from neighbouring Gujarat rubbed shoulders with a small 1940s iron desk, made by the Godfrey Ironworks Company. Loulou is a great friend of the Belgian interior designer Christophe Decarpentrie (*WoI* April 2013), and his mélange of styles inspired her decoration. ‘I love his sense of colour, his liking of variety and the fact that he knows when to stop and listen to his clients.’

It is the kitchen, however, that was Loulou’s masterpiece. The L-shaped room, with its tall ceiling (a local feature that helps to keep the room cool), opens on to the garden and the courtyard and was divided into two areas, with the technical part organised around two professional islands. ‘You could cook and wash on either side, and on the walls you had all the ingredients and utensils you needed within easy reach,’ she explains. For this purpose, two sets of plas-

ter shelves were fitted into the walls like columns, while saucepans, baking tins and casseroles were stored beneath the sink and the burners, which were protected with mesh because of the humidity.

The big table was used mainly for discussing recipes every day with Maria the cook, or with friends, chefs or aficionados who would come for a chat, to work or try out dishes with Loulou. In a bookcase built by her grandfather, ‘who made strong safes as a hobby’, she has more than 400 cookery books. Her fish stews with coconut milk, her Indian tapenade and her red Goan rice are just the ABC of an infinitely more creative alphabet. Much of the furniture in the kitchen, walkways, verandas and bedrooms was modelled in tadelakt. The Indian version of this traditional plaster is composed of white cement mixed with lime and marble powder, coloured with pigment (often ochre or green), hand-polished and waxed with coconut oil or beeswax.

But Loulou wanted to go even further away. These days you can find her in Kodaikanal, in the mountains of Tamil Nadu. She was born there, at a time when it was fashionable to go and give birth at altitude in the hill stations. The move to Kodaikanal ‘is a return to my origins, as well as a new adventure’, she says. ‘Less noise, fewer people, more wilderness.’ She has a little guesthouse and works for the interiors and fashion store Bungalow 8 in Mumbai as the stylist she has always been ■

To contact Isla Maria van Damme, ring 00 91 98225 80632



Previous pages: this 19th-century four-poster is draped with muslin, and its mattress covered with a cotton Kalamkari spread. Bed, furniture and shutters are made from mahogany. Top: from the leafy garden the colonnaded veranda can be seen through Areca palms, cordyline and ficus. Above: Loulou, however busy, is always the model of balletic elegance – and hospitality. Opposite: the shower in this bathroom is shielded from the garden by a screen, which, like the floor and walls, is made from tadelakt. The sink is to the right



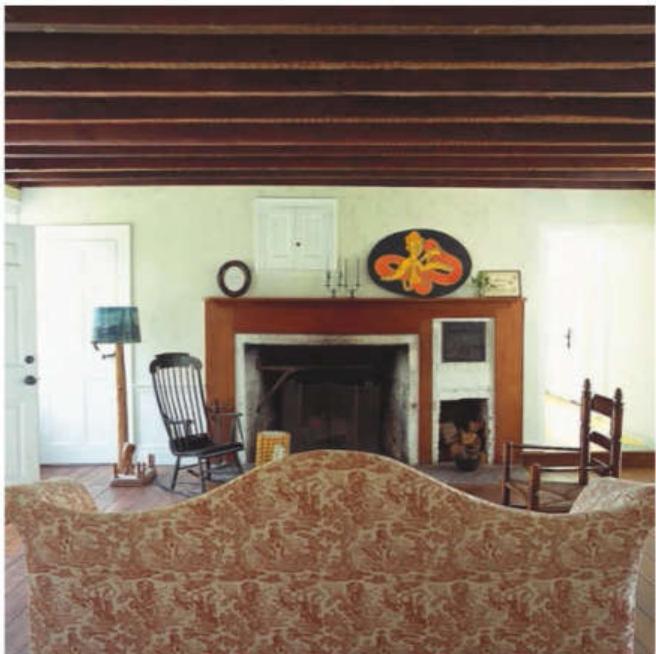




'The Room', a new annexe, features a Robert Venturi dining table and chairs, a bust of George Washington, a Chevron motor-oil coffee maker, a Chippendale chair covered in an American Bicentennial cotton (against the back wall) and a spinning Jonathan Borofsky still life

OFF THE WALL

A huge cut-out of a Chinese pagoda hides the rear façade of Cary Leibowitz and Simon Lince's 18th-century house in upstate New York. Soon enough you're meeting Grandma Moses, dead presidents and a revolving picture. Mix in Robert Venturi's 'irreverent or flippant' version of classical architecture and, decides Carol Prisant, the results are kooky, kitsch and conceptually clever. Photography: Simon Upton



This page, clockwise from top left: an 'English manor house' mantel in The Room is a simulacrum, made of shop-display signage plastic; the new Room, this time showing the Borofsky painting at rest; in the vaguely 'period' front room, the Chippendale sofa is covered in a 1940s reproduction of a well-known 18th-century toile called 'The Apotheosis of Benjamin Franklin and George Washington'. The oval gouache over the mantel, *Fuck Los Angeles*, is by Peter Saul from 1969; the wallpaper in the front room is 'Maiden and Moonflower' by Kiki Smith. Venturi designed the painted floor - classical with a twist. Opposite: this neo-millennial version of *American Gothic* shows Cary (left) and Simon (right) wearing their bespoke 1970s overalls in the garden. The print on Farmer Simon - who is responsible for the cabbages, marigolds and foxgloves - depicts the TV series *Hee Haw*





LET'S START

with a bit of the serious stuff.

Simon Lince, for instance, is the chief creative officer at Sterling Brands, a 'leading brand consultancy' that serves clients like Pepsico, Disney and Google. Cary Leibowitz, his partner, is the worldwide director of contemporary editions at Phillips auction house. In his other life, however, Cary is the artist known as Candyass, with works in the collections of, among others, the Art Institute of Chicago and the Hirshhorn Museum. The *New York Times* says: 'Cary Leibowitz turns a persona of self-abasing narcissism into art, and art into a stand-up comedy routine.' Typical is one small pink panel painting that asks the deathless question: 'Do these pants make me look Jewish?'

From here on, things get wild. For example: having purchased an 18th-century house in Ghent, New York, the couple prevailed upon renowned American architect Robert Venturi (*Wol* Sept 2002; who turned 90 on Simon's last birthday) to design a partial revamp. Among the ensuing drolleries, the wittiest is surely the chinoiserie pavilion eclipsing the rear façade. Three stories high and replete with pendent bells, it's a freestanding cartoon-coloured cutout of a folly (or folly of a cutout), and tons of concrete – literally, tons – were poured to keep that flamboyance upright. It's especially gorgeous in snow.

For example: the huge aluminium letters that spell out, on the east façade, the name of this house: Linceowitz. Although Simon and Cary would like to have painted it, Venturi instantly balked. 'No! No! Keep it dumb!' So they did.

Yet the off-the-wall-isation of Linceowitz is a true collaboration. Venturi (who designed the Sainsbury wing of the National Gallery) is known for reassembling classical and modern elements in some 'irreverent or flippant way, with deliberately strange juxtapositions'. Sounds a lot like our hosts and, for that matter, Simon's favourite building is the Sainsbury wing (this house being his second). And when we last visited him in Harlem (*Wol* Oct 2002) Cary was busily collecting Venturi chairs. So this One Last Project is their heartfelt homage. Not that they greeted Venturi's suggestion for a major glass addition with wide-eyed delight. 'Nooooo!' they wailed as one. 'On this early house!?'

Today, though, they're so pleased with their 'Room' that it houses Venturi's 'mantel', a testimonial in commercial signage plastic. And where the caryatids usually go, note the portraits of Robert and his wife, Denise. But there are countless bits of Bob (as the owners call him) in this room. That zigzag airborne neon, for instance, which – ever so subtly – references a classical ceiling. Or the zigzag floor that's a 'classical' floor. Except for the shiny paint. And the colours of the shiny paint. Check out those Bicentennial textiles, too. They're the witty, wacky evidence of Cary's shopping obsession with kitsch Americana. Because he's 'patriotic', he confesses, 'in a third- or fourth-generation way'.

Which is a roundabout way of introducing the Grandma Moses Room... a decorative theme one seldom sees.

Top: in the hall, photographs of tourists at Mount Vernon cluster round Alex Katz's 1975 lithograph of George Washington. Silk wisteria vines have been woven through the balustrades. Opposite: in the Grandma Moses Room curtains and seat furniture are done in some of the eight Riverdale cotton-print patterns named after the artist that Simon and Cary now own. During the 1950s Grandma collaborated with the company, designing lampshades and textiles. Above the mantel is a reproduction of Norman Rockwell's much-reproduced *Thanksgiving*, while Sara VanDerBeek painted the householders' portrait in the fireplace. Venturi's yellow side chair (above) punctures the solemnity of the Eastlake furniture 'suite'





Top left: Linceowitz seen from the rear lawn. Happily, Venturi's chinoiserie façade, a composite from a Georgian Halfpenny pattern book, turned out to be the same era as the house itself. Top right: the obverse of the pavilion, which Cary 'loves almost more than the front'. Above left: over the porch, the name of the house is spelled out in aluminium letters. Cary thinks it's subtly improved by the laundry he hangs behind it. Above right: in the living room, a Borofsky work overlooks Oprah Winfrey's bullion-fringed sofa. The mushroom stools (c2013) come from a supermarket garden set for children. Opposite: seen against the raw plaster of the living room are a deconstructed bust of Washington and one of a pair of hydrangea lamps from the 1960s or 1970s. On the mantel sits Cary's quirky take on a traditional ship painting, while 'Obama' wing chairs bracket the fireplace





This page, clockwise from top left: more thickly hung Mount Vernon tourist photographs have climbed up the stairwell to the spacious upstairs hall landing; in the guest-room, whose lavender wallpaper came with the house, the painted spool bed is covered in red-and-white toile. The pendent rope is a 2004 sculpture by Katharine Umsted, titled *Endless Column*. Carol Channing's footlocker, one piece from a large collection of the actress's luggage, serves as a bedside table; on the mantelpiece, an unpainted figure leans on his staff beside a 1995 oval etching of an Oscar Wilde passage by the late Cuban-born artist Félix González-Torres. The 18th-century French engraving depicts the Story of Esther; a Venturi 'Chippendale' chair sits underneath a sash window. Opposite: a small bronze bust of the ubiquitous George perches on a radiator by a Louis XVI-style chair





Grandma began painting in 1938, when she was 78, but didn't hit her stride until the 1950s, when her farm, village and snow scenes – so adorably pre-Outsider, so *not* Mid-Century Modern – made her a national treasure and the object of art-world disdain. In this, their puckish tribute, the, um, suite of Eastlake furniture that used to live in Simon's Greenwich Village flat has been freshly re-covered in selections from the couple's collection of GM toiles. Ruefully, Cary confides that he and Simon had ordered matching Grandma-print suits for our shoot, but only one arrived.

That's why we must settle for alternative suits: the ones on the US presidents who live in the downstairs loo. Some of the bigger guns, sadly, are missing – there's no Lincoln or Washington, for instance. But Simon and Cary compensate, big time, with the full Mount Vernon in the hall.

Only two-dimensionally, of course, because the real Mount Vernon – George Washington's historic homestead – is 560km away. Nonetheless, it's Linceowitz's ubiquitous, throbbling heart, since crowding these halls are hundreds of photographs of a few of the 80 million tourists who've visited this shrine since 1860. Mainly panoramas – there are some square-format pictures that are Victorian – the majority of this amassment is from the 1930s. Cary is passionate in his pursuit because their 'aura' speaks to him, he explains shyly. He likens his collection to 'conceptual art'.

Yet we're a little dubious. Isn't conceptual art that canvas in The Room, for example? That reincarnation by artist Jonathan Borofsky of his own childhood picture, the one called *Spinning Still Life*? Which does indeed spin. And that wall had to be massively reinforced to allow it to do so. Up in their bedroom, too, there's *Daffodils Baptized in Butter*, a multipart installation by John Giorno sharing space with *Bigger Better Butter*, Cary's gift to Simon. (He's mad about butter.)

On the other hand, there's so much that's not conceptual here. The living room is home to two Obama-patterned wing chairs, Oprah's bullion-fringed sofa (a charity auction coup) and Cary's own, parallelogrammatic, rendering of a wildly over-masted clipper ship. Behind the Obama Room, in Simon's nearby study, there's a planter that was once Lauren Bacall's, as well as Clark Gable's backgammon table. Also extremely non-conceptual is the sweet, forsythia-pattern paper in their bedroom, which 'worked out perfectly'. And we're all happy with the Picasso satyrs in the anachronistic oval frames on the mantel.

So Hail to the Chief(s), who, unabashedly, whimsically and lovingly have welcomed into their home: the retired dean of 'dumb' architecture; also those several incarnations of POTUS (President of the United States); plus those long-gone, POTUS-worshipping tourists at Mount Vernon; and, finally, that kitschy, folk-art Grandma. It's a fiercely far-out bunch, but is that crowd cool or what?! And none of them looks Jewish in those pants ■

VSBA. Ring 001 215 487 0400, or visit vsba.com. Candyass will have work on show at Invisible-Exports at the Nada art fair, Miami, 3-5 Dec

Top: in the master bedroom, Picasso satyrs look particularly wicked when seen against the new forsythia wallpaper, while an 'English-looking' armchair is covered in a seaport-print fabric, provenance unknown. The couple's housekeeper made the rag rug. Opposite: a baker's dozen of American presidents oversee the powder room. Cary found the commanders-in-chief in two batches in separate antique shops and felt he 'had to spring for them'. The brackets were ordered by mail from Texas, but new plinths had to be custom-made. A bulls-eye mirror reflects the other end of the powder room (above), with a few more presidents – the closest to us is probably Eisenhower, and the one in breeches may be Jefferson





DEVOTED TO DITCHLING

A visit to Eric Gill's Arts and Crafts commune in East Sussex transformed the life of David Jones. This prodigiously talented painter/poet would live here within the Guild of St Joseph and St Dominic for nearly seven years, refining his talent in an environment of ascetic reverence, as two exhibitions and a new study attest. Text: Ruth Guilding. Photography: Antony Crolla



A framed cartoon for Jones's kitchen mural, to which he gave the Latin title *Cum Floribus et Palmis*, is seen beside a corner of the painting itself. The wooden sugar bowl made in the guild workshops and silver saint spoon by Dunstan Pruden are still in daily use



This page, clockwise from top: this bench, from the chapel, the plank door and child's chair were all made at Ditchling; 'The Sorrowful Mysteries', a carriage shed remodelled for Gill and three other male inmates; Jones carved this wood-block of the Hound of St Dominic in 1923 to serve as a colophon for the guild's St Dominic's Press; Jones's self-portrait *Human Being* (1931). Opposite: the model church, glove puppet doll, pectoral crucifix and expressive ebony Madonna and Child were all carved by Jones in the 1920s





ALMOST exactly one hundred years ago, a little bit of what is now leafy Sussex commuter belt was transformed into an earthly paradise. Skilled artists and artisans settled here with their families in order to have daily communion with one another and the man who was their magus figure, the sculptor and letter-cutter Eric Gill. They established a community that was nearly self-sufficient, living under obedience to a Roman Catholicism practised with a beautiful, quasi-monkish simplicity. One of the most devoted was a young Welsh art student named David Jones, a survivor of the trench warfare of World War I France.

When he died in 1974, Jones had achieved fame as an artist of rare talent. *In Parenthesis*, the epic war poem composed out of his first bout of melancholy and published in 1937, was praised by both TS Eliot and WH Auden, while his symbolic, highly original paintings of animals, landscape, history and myth earned him the title of the greatest painter/poet since William Blake. But it was as a shy, idealistic youth of 26 that he arrived at Ditchling in 1921 on a visit with a fellow student from the Westminster School of Art. After five years enrolled at Camberwell and four in the trenches he knew that he wanted neither to teach nor become a commercial artist, but that he must support himself somehow. The Guild of St Joseph and St Dominic was still in embryo at the new settlement on Ditchling Common; there was a farm, workshops and an austere brick chapel then being built. Its founders were a group of friends: calligrapher and lettering designer Edward Johnston (responsible for the typeface used by London Underground), the printer Hilary Pepler and Gill himself, but unlike other Arts and Crafts or back-to-the-land experiments it had a deeply religious ethos, modelled on the Medieval guilds and lay associations once attached to monastic orders. Their motto was 'Men rich in virtue studying beatifulness living in peace in their houses'.

At Ditchling, nine months after his first visit, David Jones was received into the Roman Catholic Church; a few weeks later, he returned to live in the commune. He had come to a place where religious contemplation, good living, working and making were the common creed. The families here embraced a kind of 'radical poverty' based on Catholic social teaching. At first, Jones shared an attic over the Gills' dairy with two other young men and was part of their family life. Then the young bachelors were rehoused together in a converted carriage shed close by that was christened 'The Sorrowful Mysteries' by Gill's daughters and the other girls, in an allusion to its inmates' pitiful ignorance of basic housekeeping.

'The Sorrowful Mysteries' still stands in the corner of its paddock. The livestock and humming bee skeps that Jones tended are no longer here, but the fruit trees planted then are drooping under a heavy autumn crop. Inside, its rooms are simple, with plank floors and doors made in the guild's carpentry workshop and the white-washed brick walls that David Jones so loved. 'You can't beat whitewash can you, and whitewash and candle light is about as good a thing as you can see in this world I reckon,' he wrote to another ex-guild man in the 1950s. 'That luminous thing about whitewash is so wonderful... it makes the obscure corners of rooms full of reflected light.' Jones was happy here, productive and in love with Gill's daughter Petra. Today, it belongs to a child of the guild who was born within its walls: Jenny KilBride, whose father Valentine KilBride joined the community as a weaver and dyer in 1925.

'When my parents were first married, my aunt Mary wrote to my mother and said, had she moved into the house where the boy painted all over the walls?' says Jenny. On Jones's arrival – as if 'formally to take possession', as one of his fellow inmates noted – he had painted a joyful fresco on the white wall at one end of the kitchen, where meals were eaten at a refectory table. His subject was Christ's triumphant entry into Jerusalem, seated on a donkey among palm-waving followers. He had readily assimilated the guild style, taking Romanesque and Byzantine models for his flattened and stylised figures with their heads tipped sideways under golden haloes, lively faces and expressive, slanting eyes.

Jones would live as a guild member and semi-dependant of Gill's for almost seven years. Thereafter he would work in greater artistic isolation, eschewing Gill's spare pseudo-Medievalism for a freer style of painting, executed in his unique mixture of water-colour and pencil. At Ditchling, he began with austere devotional paintings on boards and brick and learned to carve and engrave wood blocks from the craftsman George Maxwell. He later described himself as 'the world's worst carpenter', but was quickly making things of great linear vitality and beauty. Many guild creations were workshop pieces made 'in common' and few were signed, but several that Jones made were preserved as the treasured devotional objects and toys of guild family members, among them a set of hieratic wooden dolls' heads that were once glove puppets. 'They ended up in my mother's sewing box,' says Jenny.

She became the custodian and preserver of many of these things on the death of her father in 1982, and more when the guild was finally disbanded seven years later. Works of art and craft from the defunct chapel and workshops were then given to the small museum of local history that had been established by two sisters in an old cart shed and schoolroom next to the duck pond in Ditchling village. As the fame of the community grew and was internationally recognised, Jenny became chair of the museum's trustees, taxed with the task of redeveloping the Ditchling Museum of Art and Craft to house them properly.

Jones the poet, painter, engraver and idealist is celebrated this autumn in two exhibitions and a monograph. Ditchling was the cradle in which he received his vision, a place of mysticism, ascetism and ecstasy. Thanks to these new studies, we can experience that vision through his entire life's work, and know him whole. ■

David Jones: Vision and Memory runs at Pallant House Gallery, 9 North Pallant, Chichester, W. Sussex PO19 1TJ (01243 774557; pallant.org.uk), 24 Oct-21 Feb. *The Animals of David Jones* runs at the Ditchling Museum of Art and Craft, Lodge Hill Lane, Ditchling, E. Sussex BN6 8SP (01273 844744; ditchlingmuseumartcraft.org.uk), 24 Oct-6 March. *The Art of David Jones: Vision and Memory*, by Ariane Banks and Paul Hills, is published by Lund Humphries, rrp £40



Opposite: Jones and his guru Eric Gill, c1927. This page: Jones carved this toy bear as a present for a boy who had broken his leg when the artist was living at Capel-y-ffin, Gill's second religious community

This page: the 'drum library' is lined with Penguin paperbacks. Chambers selected this building partly because he knew that there would be good percussion acoustics here. Opposite: the stairs leading up to the studio, with the recording light visible





MIXABILITY

As co-writer and producer for Robbie Williams and other pop stars, Guy Chambers is well versed in the art of recording. Though he knows he could have a more minimal set-up, he loves all the historic equipment gathered in his west London 'den', from vintage keyboards to a mixing desk that once sat in the Beatles' studio. He's played a part in over 50 gold/platinum records so, urges Peter Watts, let him entertain you. Photography: Simon Upton





Recording consoles are usually concealed behind thick glass panes – Guy's sits in the centre of the room. The studio can accommodate up to six people before it becomes uncomfortable, but usually it's just home to Chambers, an engineer and the artist





Opposite: Chambers discovered this 1922 Steinway grand while shopping for an upright piano to give to Robbie Williams as a birthday present. This page, clockwise from top left: a guitar rack; the vocal booth can be isolated from the rest of the studio; the mixing desk, which Chambers bought from a former employee at Abbey Road. Chambers likens it to an 'old Bentley'; the timpani drum on the floor is one of the oldest instruments in the studio



GUY CHAMBERS

fresh from a swim at Hampstead Ponds, gazes round his studio and chuckles. 'A young musician came here and was bewildered by all these instruments. He asked me: "Why do you have all this junk?"' Chambers, a songwriter and producer who has co-written many of Robbie Williams's biggest hits, shakes his head and looks fondly at his layers of guitars, drums and keyboards. 'This kid had only worked from his laptop. But I like my junk, it makes me feel good. And it's all used, not every day but within the year.'

Since Chambers opened Sleeper Sounds Studio in March 2014, his 'junk' has featured on songs by Rufus Wainwright, Olly Murs, John Grant, Lily Allen and Florence and the Machine, all of whom have used the studio to record. Located on the first floor of an industrial unit at the north end of Ladbroke Grove, it also acts as a space where Chambers can record, produce and write. He calls it a 'den', which is why there are sofas, a kitchen, bookshelves and photographs on the walls, with the all-important mixing desk proudly in the middle of the room rather than squirrelled away behind a glass panel. It has the relaxed feel of an apartment – albeit an apartment with acoustic mushrooms hanging from the ceiling – rather than a workspace. 'Comfort is important,' says Chambers. 'I like artists to be relaxed, I don't want them to feel intimidated. I want this space to feel like you are at a pop university, fooling about and hanging out. We work, but we mess around and messing about is part of being creative.'

Chambers was renting space in Primrose Hill before he found this former clothing factory in a quiet street near the canal. 'You can squeeze a studio into any space these days,' he says. 'But the things that really matter to me are light, space and being convenient for where I live. I hate studios that are made up of lots of cubby-holes, I hate darkness and the smell of damp, and I want to be able to pop out to the shops.'

Having stripped out the sewing machines, studio designer Richard Flack set to work. Chambers needed the studio to have an excellent drum sound but otherwise remain acoustically neutral. 'You don't want

additional colour coming in,' he explains. 'You want to know that what you hear through the speaker is what the music really sounds like, not a flattering version. A really good studio has neutral speakers and is balanced all over the room.' Decorative touches came from Jerome Dodd, who owns Les Couilles du Chien, an antique shop on Golborne Road. 'I get a lot of my lights from there, and Jerome helped with the colour palette,' reveals Chambers. 'We wanted something that would make the photos stick out more. He chose Farrow & Ball's "Elephant Breath".'

The photographs include several of Abbey Road, one of many studios visited by Chambers since he began performing in the 1980s. Although he played in several bands before he took up songwriting, including World Party and the Waterboys, his first recollection of a studio predates his own career. 'My dad was a flute player in the London Philharmonic Orchestra,' he says. 'The first studio I ever went into was with him when I was about eight. He did *Listen with Mother* for the BBC and I got taken to Maida Vale a few times. That's where I first saw a recording light, and that's why I had one made for my studio. It's based on the light at Maida Vale.' The mixing desk, the studio's centrepiece, also has an association with his father. 'That came from Abbey Road, Studio Three,' says Chambers. 'My dad would almost certainly have recorded through that desk. It's pretty rare and very pleasing on the eye, and that's important to me,' he states. 'The sound is very clean, but if you want to add colour it's got incredible compressors and limiters that are very reminiscent of the Beatles' sound. I love that sound and it's great to have access to it.'

'With all this equipment, when you buy something old there's a strong chance it'll need renovation and you have to be willing to keep it working to an optimum level,' Chambers admits. But he believes the effort is worthwhile. 'It's about having access to a range of colour and textures and also references to different ages of music,' he explains. 'I have stuff from every decade, instruments and amps. If you use something like the Roland keyboard, it's a classic 1980s reference. There's another called a Solina, which is very 1970s and was used on David Bowie's *Low* and lots of disco records. Something like the Mellotron is so 1960s. Sometimes it's interesting to use, say, a 1960s sound on a hip-hop record, add a colour you aren't used to. It's a collage.'

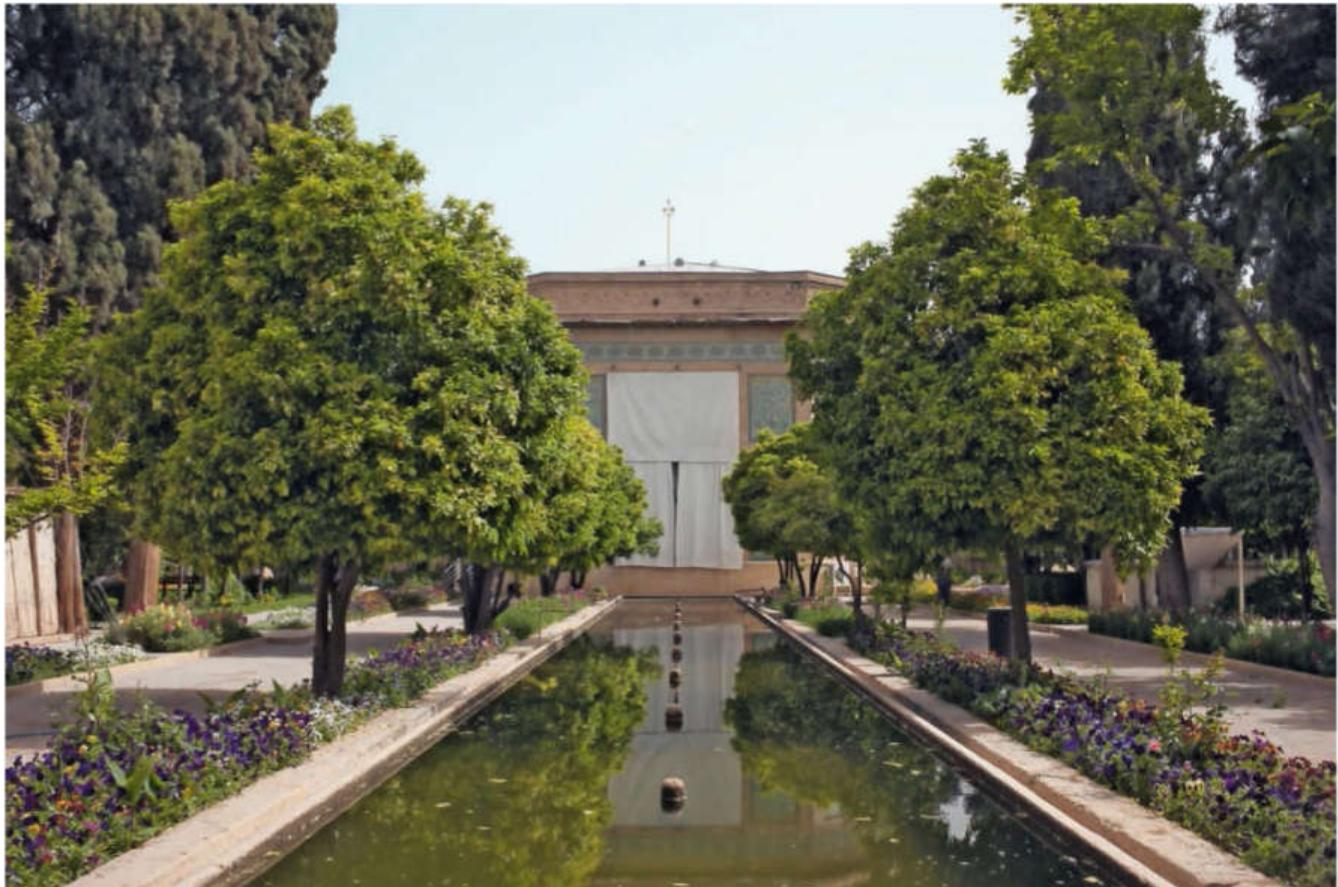
Instruments are everywhere, and Chambers delights in tracking down new additions. 'I have every classic keyboard a studio should have – a Minimoog, Mellotron, Clavinet, Fender Rhodes, Wurlitzer, Hammond – plus a Ludwig drum kit and a great Rogers kit that used to belong to Nancy Sinatra's drummer,' he says. The pride of his collection is his 1922 Steinway grand piano. 'It belonged to Vladimir Horowitz. I bought it in LA about 15 years ago when the dollar was weak. That piano is a big draw of this studio.' Yet Chambers confesses to thinking 'quite hard' about having any instruments at all. 'You don't need any of these,' he acknowledges. 'All these instruments are on software, so you could literally have just a computer and keyboard and a lot of space. But I decided I liked the physicality of the stuff. When you play something physically, you are more likely to fiddle with it and maybe do something different.'

The books in the studio serve a similar purpose. 'If I'm stuck – and we all get stuck – I get one down and look for ideas: an unusual word, an inspiring picture,' he says. 'Songwriting is an incredible challenge, but it's always the same challenge, making the most impact in the shortest amount of time. I like the discipline of making a strong point quickly' ■ *Sleeper Sounds Studio. Ring 020 7232 0008, or visit milocostudios.com/studios/sleeper-sounds. Les Couilles du Chien, 65 Golborne Rd, London W10 (020 8968 0099; lescouillesduchien.com). To contact Richard Flack, visit richardflack.net*

This page: the poster for *Help!* is one of many items of Beatles memorabilia in the studio. 'I'm a Beatles fanatic,' admits Chambers. Opposite: the kitchen, which features various musical mementos to establish the mood. Chambers had originally intended to paint the walls a 'Lennon-esque white', but settled on this pale-grey tone. He dislikes dark, cramped studios, so this spacious set-up has floor-to-ceiling windows along one of the walls







Opposite: this painting of the pavilion, by Agha Sadegh, dates from the 18th century. The wall decorations have been restored many times. This page: a waterway lined with orange trees leads to the pavilion, decorated with ceramic panels. The cotton curtains help to protect those inside from the hot sun

SPLENDOUR IN THE GRASS

The garden of Nazar (meaning 'dazzling') in the Iranian city of Shiraz is home to the jewel-like Pars Museum. Decorated with vibrant panels of tiles, this octagonal pavilion incorporates a sparkling collection of pottery, glassware and bronze work. It also houses the tomb of an enlightened ruler who oversaw an era of urban development and artistic outpouring. Marie-France Boyer pays tribute to a precious Persian miniature. Photography: Olivia Froudkiine



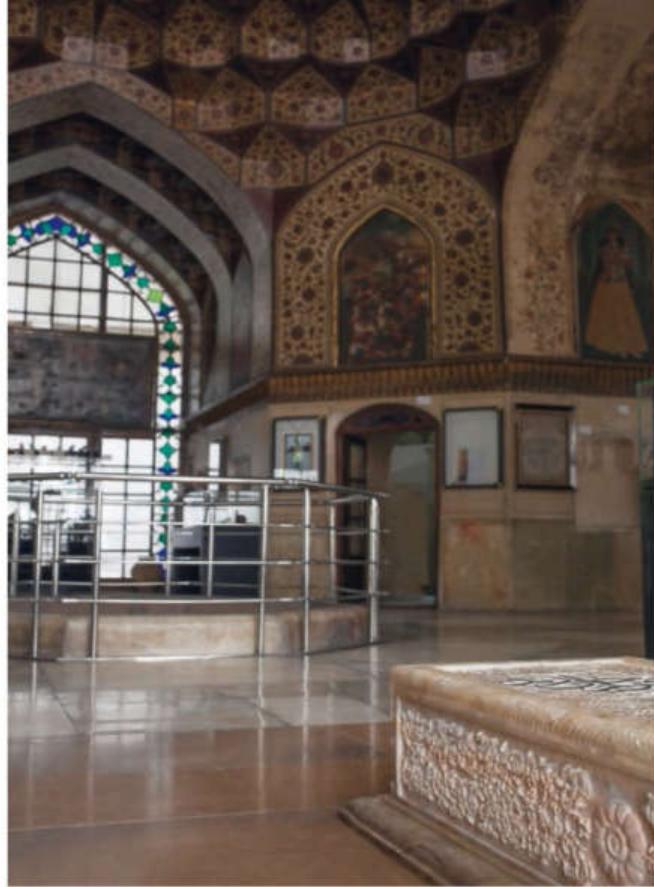
This page, clockwise from top: an early morning view of the pavilion and garden; a contemporary pencil portrait of Kharim Khan, by Sadr Al-Din Shayestch; at the rear of the pavilion is a 12th-century basin that once belonged to a mosque; the theme of these exterior tiles is the rose and the nightingale, a familiar motif in Persian poetry. Opposite: the main entrance is flanked by the pencil portrait of Kharim Khan and an 18th-century Persian miniature depicting a flower







Opposite: below the oculus is this ornate vaulted roof, moulded in plaster and bearing a leaf-and-flower motif. This page: a painted battle scene sits in an arch above the main entrance. It depicts an act of fratricide and is thought to relate to an event in the ancient Persian epic poem *Shahnameh*



WHEN THE SAFAVIDS arrived in the Iranian city of Shiraz around five centuries ago, they were stunned by its abundant greenery. 'Nazar!' they cried. 'Dazzling!' The word stuck. Nazar Garden remains the name of one of the largest verdant areas dating from the Safavid era. In the 18th century, Karim Khan Zand built an octagonal pavilion here that, today, is home to the Pars Museum.

After years of floods and successive wars, Karim Khan – the Vakil e-Ra'aayaa, or Representative of the People – seized power from the Safavids and succeeded in uniting the country. He founded the Zand dynasty and decided to make Shiraz his capital. In 1750, peace and prosperity returned for around 30 years. It was a period of great creativity, both in urban development and in architecture and decorative art. The vakil, a great admirer of the Achaemenid architecture of Persepolis and of the magnificent works of Shah Abbas I in Isfahan, wished to leave the mark of the Zands on his city.

Between 1770 and 1775 he built a wall with round towers, a citadel and a great bazaar with sophisticated storage vaults. Still visible today, the complex forms a town centre, criss-crossed with 1,001 gardens. From there one can see the mountains in whose foothills many of Iran's cities are still located. Karim Khan restored the *qanats* – age-old underground water channels fed by mountain springs. These irrigated the gardens in which he built several small pavilions somewhat reminiscent of European follies from the same period.

Artists and craftsmen flocked to Shiraz in their hundreds. Of note are a group of ceramic-tile makers who returned to the city, having previously moved to Tehran due to a lack of work. Under the aegis of their master, Bahram Shirazi (also known as Bahram Nagash, or Kashipaz), who had been taught by an artisan named Sayed Javad, they formed the school of *haft rang* – its name a reference to the seven colours of the rainbow – the symbol depicted on the banner of the first Shia imam. Bahram Shirazi died in 1780. His descendants constructed the Qajar Golestan Palace in Tehran in the 19th century.

While the colours of these tiles are astonishingly fresh, vital and *ruhi* (meaning 'vibrant'), the themes remain very traditional. There are the *gol va morgh* – flower and bird – motifs found throughout Persian poetry, notably that of Hafez, who was born in Shiraz. The time had not yet come for stylistic invention or for the representation of women. This would not happen until the end of the 19th century, with the Qajars and the Era of Awakening. Instead, the tiles feature episodes drawn from traditional epics, such as the *Shahnameh*, relating hunting scenes in which horsemen pursue tigers, wild boar and deer in idyllic woodland interspersed with castles and villages. Applied as panels, strips and screens, these often repetitive ceramic tiles were used to embellish and perfect the city's pale mud-brick buildings.

One such is the vakil's octagonal pavilion, referred to as the *divan khaneh*, or audience chamber, which he used to host visiting ambassadors, friends and distinguished guests. This delightful building, also known as 'the European hat', is raised 1.3m above the ground, on solid stone carved in bas-relief.

Top left: this image of a courtesan, by an anonymous artist, dates from the period of Qajar rule. Top right: in the foreground is the newly refurbished grave of Karim Khan. According to his wishes, it faces Mecca. The heavy metallic rail encircles an octagonal basin that was once a pool for goldfish



It measures 14.8m high and has four windows, which once held colourful stained glass, separating four small enclosed rooms. The large octagonal marble pool in the middle, today empty and regrettably protected by a metal barrier, was once inhabited by goldfish and garlanded with series of flowerpots, just below the decorated vault of painted-plaster stalactites. At the apex of the roof is an oculus open to the sky.

It is a rather intimate interior. Today, the Pars Museum (Pars being the historical name of the province in which Shiraz is located) exhibits korans, pottery, glassware and bronzes from the 12th, 13th and 14th centuries, and textiles and miniatures from the 17th and 18th centuries. Some original paintings by Agha Sadegh and Shiraz Nagash Bashir still hang on the walls, crudely restored in 1936, their flowers and birds in arabesques like those you might see in poetry books. They depict the pavilion itself, scenes of dancing *bayadères* (or *ministrelles* – performing, dancing girls), of wars and hunts. Also portrayed in paint is the love affair between a sheikh named San'ah and a Christian woman, Zandra, and a portrait of a sage who was killed by his pupils. In one of the small exhibition rooms, the marble bases are decorated with paisley patterns, echoing the silhouette of a languorous courtesan. Beside her is her old serving woman, offering fruit.

On his death in 1779, Karim Khan lay facing Mecca in his favourite pavilion, according to his wishes. But as an act of revenge, his successors, the Qajars, had him exhumed, reburying his remains in their Golestan Palace in a location where people had to step on his grave in order to pass. His body was finally returned to Shiraz under the Pahlavi dynasty (1925-1979) and his newly refurbished tomb can be seen here, placed between two stained-glass windows in the museum.

Today, a very old woman, her hands open, chants in front. Her long brown veil, which covers her from head to foot, reveals a surprising glimpse of a dress in Liberty fabric beneath. In the garden, which has been greatly reduced in size by the construction of modern roads and contemporary buildings, bright wallflowers surround the long water channels and pools. Rose bushes, barely 30cm high, alternate with groves of orange trees, their roundness contrasting with the sharp edges of shaggy, dark-blue cypress trees.

At eight in the morning, gardeners pick the flowers they will use to flavour the tea at 5pm. A group of young girls, no doubt schoolchildren, veiled from head to toe in shiny, synthetic, black material, reminiscent of ravens, invade the garden with laughter, their red ballet pumps and trainers poking out from jeans underneath. Two older friends, with lots of make-up on, wearing Hermès scarfs and tight-fitting tunics, sit chatting beside a pool, where the flowing water panics the birds. It is cool. The air is perfumed.

The pavilion – part mausoleum, part museum – has been restored a hundred times, and one wonders how this has changed the appearance of its paintings. The earthquakes of 1824 and 1895, repeated pillaging, successive closures and reforms have ended up lending 'the European hat' and its garden a sort of patina matched with a hybrid charm that only adds to its evocation of Persian miniatures ■

Nazar Garden and Pars Museum, Karim Khan Zand Blvd, Shahrdary Square, Shiraz, Iran

Top left: one of the glass bottles exhibited in the museum has a spout in the shape of a bird's head. It dates back to the 12th century. Top right: this painting of a *ministrelle* in a yellow dress is by Agha Sadegh and was produced during the rule of the Zand dynasty



TAKING SILK

When a barrister couple got hold of this north London town house, it was in dire need of sprucing up. So, seeking counsel, they charged folk-art and antique dealer Robert Young and his wife, Josyane, with the task, safe in the knowledge that duo's eye for luxury and ad-hoc approach to design would get things back in order. They were right – now, sturdy Windsor chairs, oak furniture and fine fabrics take the stand. Matt Gibberd delivers his verdict. Photography: Tim Beddow



Hanging from a picture rail, Thomas Jones's oil painting of Lake Avernus in Italy makes a grand backdrop to the dining table, a rare twin-stretcher trestle dating from c1620. It is flanked by two 18th-century oak forms, or benches



Top: alongside the everyday jumble of hats and coats in the entrance hall are paintings by Pre-Raphaelites of the Liverpool school and an early 19th-century walnut longcase clock. Above left: the entrance itself is set within a brick courtyard. Over the door hangs one of a pair of glazed wrought-iron lanterns dating from the late 19th century. Above right: beside the staircase, an open fire roars beneath a painting of Lake Ullswater by Julius Caesar Ibbetson. A domestic chopping block stands to the left, a copper log bin to the right



Top: in the breakfast room, a mix of early 19th-century and mid-Georgian Windsor chairs surround a small refectory table made of sycamore and fruitwood (c1730). They are presided over by an early 19th-century English oak housekeeper's cupboard with its original painted arch dial clock. Above left: the kitchen, with its deep butler's sink, adjoins the breakfast room. Utensils hang from antique butcher's hooks above the sycamore dairy table. Above right: the red-brick rear elevation of the house overlooks the lawn and a newly planted beech hedge



The main sitting room is on the first floor. A large sofa, commissioned from Clarke & Reilly, faces a grey-veined marble fireplace (c1770). On a Georgian three-drawer dresser, decanters stand in an 18th-century brass-bound ale coaster





Above: a 19th-century Empire-style glass chandelier hangs over an enamelled cast-iron roll-top tub in the master bathroom, which also contains fine English cut-glass wall sconces and a large 19th-century gilt-framed French mirror. Opposite: above the dressing room's chequered floor hangs a 1920s continental beaded-glass chandelier, reflected in the mirrors of the newly built, Rivière-designed fitted cupboards. Beside the daybed, which was upholstered in antique silk fabric by Clarke & Reilly, stands a japanned tripod table





ROBERT YOUNG went to deliver a dining table to some clients one day and wound up redesigning their entire house. The table in question is a wonderfully structural, early 17th-century trestle with provenance to Easebourne Priory on the Cowdray Estate in West Sussex (Young's antique business specialises in such rarities). As he was being given a tour of the house, he saw that the contractors were about to take an electric sander to the wooden floor. He gently explained that a more subtle methodology might be appropriate – one using fine wire wool, a vinaigrette of oil and white spirit, and plenty of elbow grease. The clients trusted his judgement, and so began a happy three-year affiliation. 'It set me off on a rather difficult course with the contractors,' Young says, laughing. 'It is a real hands-and-knees job. The waxes and varnishes are removed by hand, one square foot at a time. But it grew to be a very good relationship, and after the first month they just got it.'

Robert Young is synonymous with the finest folk art and vernacular furniture with just the right amount of knobs and wobbles. Alongside the antique business, he and his wife, Josyane, run the interiors consultancy Rivière. Their workload is loosely divided into hard and soft: he specialises in the plasters, paints, colours and architectural elements, and she deals with silk curtains, historic trims and wooden tassels. 'It's like that game where someone draws a head and someone else draws a body – we hope that when it joins up it works,' says Young. The clients, a pair of barristers whom we shall call Mr and Mrs C, have added a limb or two themselves – a

central part of the brief was to incorporate their collection of predominantly 19th-century English art. 'They were really involved, but in the most enthusiastic way,' says Young. 'We became incredibly fond of them.'

The house was constructed as one of a pair in a north London village in 1670, with two or three acres of gardens at the back and the odd hirsute highwayman trotting past at the front. A high street developed alongside it in the Georgian era, and nowadays it has a bustling ambience with bistros and big buses. Mr C's Bristol automobile parked on the cobbled driveway hints at the venerable wonders within. 'We bought the house from a photographer, and before that it belonged to the pianist from *That's Life!*', Mr C explains. 'It was very modernised, with carpets everywhere and a TV in one of the fireplaces. It took a lot of imagination to see that it could be a beautiful house. We uncovered the old fireplace in the hall, for example. Robert thought there would be one, and we discovered it through experimentation.'

Even the older parts of the house are largely the result of alterations made in the 18th century, and the clients have added their own layers to this onion of eras. 'It's like an old English house where generations have made additions,' says Young. They set about creating a handmade, unfitted kitchen, for example, which was built up gradually using salvaged antique elements and an original deep butler's sink on ceramic supports. They made a dairy table from sycamore wood with metal legs, and the contractor found some reclaimed timber for the worktops. Presiding over the 18th-century breakfast table is an

The master bedroom contains an early 17th-century, panelled, inlaid and carved tester bed. At its foot stands an English roundel-carved blanket chest dating from the 16th century. A high-backed wainscot chair sits against a wall hung with fine 19th-century watercolours



early 19th-century oak housekeeper's cupboard incorporating the original painted arch dial clock from Ludlow.

Mr C's museum-quality artworks – which include a group of oil sketches by Frederic Leighton, paintings by William Davis and Daniel Alexander Williamson (two of the Liverpool Pre-Raphaelites) and a canvas of Virgil's tomb by Joseph Wright of Derby – lend an air of unexpected melodrama. 'He wanted to retain the period of the house, while adding a 19th-century art collection,' says Young. 'We thought it was a very unlikely combination, so we made it flexible and put in picture rails. It's great because he can chop and change.' In the bedroom, with its 17th-century carved tester bed, a Holman Hunt is juxtaposed with a delightfully banal painting of the side of a house by George Price Boyce.

Mr and Mrs C each have a room to escape to. His is called the Coleridge Room, on account of the literature lining the shelves. It's a mock-grandiose title for a diminutive study. From here, to quote Thomas Carlyle, Mr C can look down 'on London and its smoke-tumult, like a sage escaped from the inanity of life's battle'. It contains all manner of eccentricities: a lizard creeping out of formaldehyde, delicate pieces of netsuke and tangerines made of ivory. Mrs C's refuge is a somewhat jazzier affair, a dressing room with a 1920s beaded-glass chandelier and bespoke mirrored cupboards that endlessly reflect a chequerboard floor. She needed a certain number of drawers for hats, knickers, rings and other accoutrements. 'We tried to make it in keeping with the architecture while meeting very specific requirements. Then

we put that ridiculous daybed in and it became a bit Biba-ish: Sixties decadence with a reference to the traditional architecture.' In order to soften the modernity of the joinery, Young employed what he calls 'fat' paint: layer upon layer of thick, brush-painted undercoat that disguises the nature of the timber underneath.

The walls throughout the core of the house have been decorated with similar ideals, in a textured paint containing chalk dust that feels like the original distemper. The brickwork around a fireplace is ingrained with the soot of a thousand fires, or at least it looks that way until you realise that it has been mocked up by paint specialists DKT. The original panelling has been delicately distressed in the sitting room on the first floor, where an early Georgian dresser cuddles up to a large sofa commissioned from Clarke & Reilly. The silk curtains are in two-tone green. 'I used to have a pair of trousers like that,' says Mr C, who has demonstrated remarkable magnanimity throughout the entire process. He even let Robert loose on the garden, and very beautiful it is too. A series of hedged chambers provide a sense of ceremony and formality, with a kitchen garden, a scented garden at the back to catch the sun and an area for the couple to play badminton, which resounds with the thwacking of shuttlecocks on a summer's day. 'I felt I could trust Robert and Josyane. I like the things they sell,' Mr C explains. 'Folk art is, of all things, unpompous. I relied completely on their taste and imagination' ■

Rivière Interiors at Robert Young Antiques, 68 Battersea Bridge Rd, London SW11 (020 7228 7847; robertyoungantiques.com)

Top left: a collection of 19th-century prints adorns the guest bedroom, which has a classic Victorian brass bedstead. The fabric curtains, bedspread and cushion cover are all antique. Top right: the loo is fitted with an original low-level cistern fashioned from mahogany

inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1 Consign boring blinds to the bin, like the owners of this Highgate town house (page 168), and plump instead for a bookcloth blind courtesy of Marianna Kennedy. There are a dozen vibrant colours to choose from – the one pictured is in azalea – and prices start at £300. Ring 020 7375 2757, or visit mariannakennedy.com.

2 The tripod table in the barristers' boudoir on page 167 has been japanned. It's a finish akin to lacquering, whereby resin is applied in layers and polished to a glossy finish. Of a similar stamp, Rose Uniacke's wrought-iron table on tripod hoof legs (£2,880) comes with a choice of marble, birch, steel, cork or oak top. Ring 020 7730 7050, or visit roseuniacke.com.

3 It may be hard to believe, but the 'Bell' table by Sebastian Herkner (£1,671 approx), which can also be seen in the north London dressing room (page 167), is hand-blown using a wooden mould and finished with a brass top. This example is in amethyst violet, one of five colours available. Head to Aram, with our recommendation ringing in your ears. Ring 020 7557 7557, or visit aram.co.uk.

4 Fancy a bedspread like the one in the Robert Young-designed house (page 169)? Lewis & Wood has it covered with its quilted 'Nantes' fabric in Baltic blue (£108 per m). Ring 020 7751 4554, or visit lewisandwood.co.uk.

5 Twitchers will no doubt be drawn to Catherine Frei's Blue Salon (page 100), where two parrot lamps roost amid chemists' jars. Binoculars at the ready at House of Hackney, where this 'Parrot' lamp stand costs £395. Ring 020 7739 3901, or visit houseofhackney.com.

6 Where once freezers chock-full of chicken occupied the hall of this house in the Tarn, now instead stands a pair of Louis XV-style chairs (page 107). Massant's similar 'Liège' seat (£1,026 approx) has both the royal and *World of Interiors* seal of approval. Ring 00 32 68 45 65 45, or visit massant.com.



7

7 If you're American artist Candyass, kitting out your home is child's play (page 132). We've spotted this mushroom stool (£270 for a table and four stools) from Jolly Roger. Ring 01626 833646, or visit lifesize-models.co.uk.



8

8 As if the bucolic views over upstate New York weren't enough, even Cary Leibowitz and Simon Lince's chairs are covered in the great outdoors (page 131). Their fabric is by Grandma Moses, but Pierre Frey's snowy scenes and babbling brooks will bring the outside in too. From left: 'Tyrol' (£228 per m), 'Billebaude' (£178 per m), and 'Les Trois Vallées' (£218 per m). Ring 020 7376 5599, or visit pierrefrey.com.

9 A Day Glo zigzag floor isn't for everyone (page 128), but bring a touch of Candyass to your interior with an eye-popping trim of sticky tape on a skirting board or cupboard. Quill London's zigzag tape costs £4.50 per roll. Ring 020 8692 0702, or visit quilllondon.com.



9



10



10 Want to feel chirpy on your charpoy? You will need a slim mattress to ensure a comfortable seat. Follow Loulou's lead and make up a padded cover (page 118), using Ralph Lauren Home's 'Old Forge Gingham' in chambray/linen, which costs £74 per m. Ring 020 7535 4600, or visit ralphlaurenhome.com.

11 The magnificent Indo-Portuguese bed at Loulou's Goan retreat offered her guests a night that supplied both splendour and snoozability (page 122). Guinevere Antiques has in stock a mahogany four-poster (£8,160) to put such travellers in mind of their trip after they return home. Ring 020 7736 2917, or visit guinevere.co.uk.



11

12 Think Anglepoise and lamps perched on desks spring to mind – but it's just as practical to screw them to walls. An 'Original 1227' brass wall-mounted Anglepoise light, resembling those in Loulou's hillside home (page 120), costs £235. Ring 02392 224 450, or visit anglepoise.com. ▷

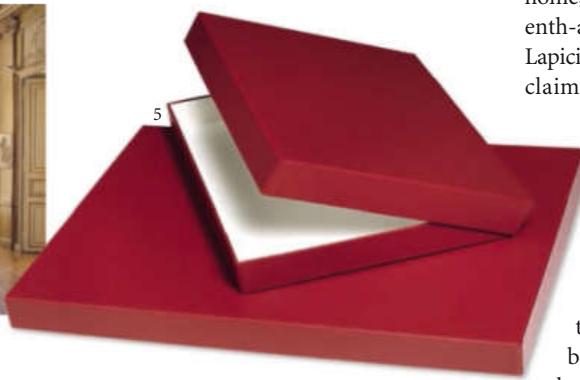


12



12

inspiration



1 We have a lot of love and affection for the geometric light fitting-cum-sculpture in the recording studio owned by Guy Chambers, the producer behind Robbie Williams's greatest hit (page 151). Tom Dixon's 'Lens' pendant light is an angelic alternative at £500. Ring 020 7225 6563, or visit tomdixon.net.

2 As well as an award-winning producer, Guy Chambers is obviously an avid reader, as his shelves lined with Penguin classics attest (page 144). Give a nod to the literary life with Osborne & Little's 'Penguin Library' paper (£73 per roll). Ring 020 8812 3123, or visit osborneandlittle.com.

3 X marks the spot for scholars to pull up a pew in the Paris foundation (page 111). For a similar look, cover the 'Luciano' stool, by Paolo Moschino for Nicholas Haslam (£2,200), with Colefax & Fowler's 'Lucerne' silk in dark lime (£43 per m). For the stool, ring 020 7730 8623, or visit nicholashaslam.com. For the fabric, ring 020 8874 6484, or visit colefax.com.

4 If an inlaid floor plays a starring role in your home, as it does in the antechamber of the seventh-arrondissement foundation (page 115), Lapicida's bespoke designs are for you. This reclaimed English stone roundel, which costs from £2,340, is just one example of the company's artistry. Ring 020 3012 1000, or visit lapticida.com.

5 We can't hope to compete with the contents of Lugt's archive – Rembrandt drawings and the like (page 116) protected inside enormous leather- and cloth-bound albums – but these smart 'Museum' boxes from Shepherds (£49 for an A4 box; £65 for one A3 size) will at least keep household bills in order. Ring 020 7233 9999, or visit bookbinding.co.uk.

6 Do the Persian designs at the Pars Museum (page 152) make you climb the walls in envy? To find something similar, why not creep over to Vaughan for a bolt of its 'Epirus' linen (£62 per m), alive with sinuous tendrils and blooms. Ring 020 7349 4600, or visit vaughandesigns.com ■

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From Pooh to Passchendaele, India unravelled, under Spanish skin, plus Charlotte Edwards's listings

EXHIBITION

diary



EH Shepard: An Illustrator's War

HOUSE OF ILLUSTRATION 2 Granary Square, London N1

Ernest Howard Shepard, of *Winnie the Pooh* and *The Wind in the Willows* fame, was always known to the public by his initials and to his family and friends as 'Kip' or 'Kipper'. However, 'the bear of very little brain' that made Shepard the English-speaking world's best-loved illustrator also proved to be something of an albatross, overshadowing and obscuring his other, often more serious work. A timely exhibition at the House of Illustration, and the publication of a new book about his war years, may go some way to correct this.

Shepard was the son of an architect and the grandson, on his mother's side, of one of the founders of *Punch*, a magazine to which he was to contribute for nearly 50 years. From childhood he was addicted to drawing, honing his skills at Heatherley's Art School prior to winning a scholarship to the Royal Academy Schools. At the RA he practised oil painting but, with the encouragement of the American Academician Edwin Austin Abbey, found his true métier as a draughtsman and started submitting drawings to various magazines. Alongside his passion for drawing he had a lifelong interest in things military, as is apparent to anyone who has read his two volumes of memoirs – *Drawn from Memory* and *Drawn from Life* – which include some of his earliest renderings of Greeks, Trojans, Crusaders and others engaged in mounted combat.

The battles of the Somme and Passchendaele, in both of which he served, did not have the glamour of these boyhood romances, but Shepard recorded them in considerable detail nonetheless. He always carried a small sketchbook and pencil, noting scenery, dugouts, ruined buildings and crashed aircraft, often for his own

satisfaction, while continuing to send the more humorous drawings back to his agent in London for placing in one or other of the various popular illustrated magazines. The sharpness of his eye and the wry wit he displayed put them on a par with the best works of Bruce Bairnsfather and HM Bateman. However, when necessary, he also made drawings and plans to assist in the deployment of troops, as well as recording technical details of fuses, firing mechanisms and the like, which have never been exhibited until now. Having admired Eric Ravilious's c1940 watercolour of *Bomb Defusing Equipment* at Dulwich Picture Gallery earlier this year, I would find it instructive to see an exhibition devoted to such schematic drawings, which today we appreciate for their beauty rather than the documentary information they contain.

Partly because of his working conditions, but also by inclination, much of the work Shepard produced during these years was in black and white. He used colour sparingly, and several of the watercolours on show here have a gritty earthiness which suggests that he may literally have mixed his paints with the muddy waters of the Somme that so frequently filled the trenches. One would never guess that Sargent, the master of fluid watercolour, had been among his teachers at the Academy Schools. EH SHEPARD: AN ILLUSTRATOR'S WAR runs 9 Oct-10 Jan, Tues-Sun 10-6. *Shepard's War*, compiled by James Campbell with a foreword by Minette Shepard, is published in hardback by Michael O'Mara, rrp £25 ■ PEYTON SKIPWITH is working with Brian Webb on an edition of Edward Bawden's scrapbooks, to be published by Lund Humphries in spring 2016 ▷

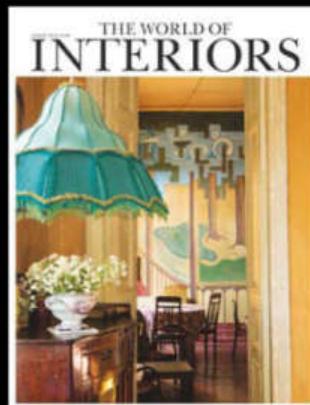
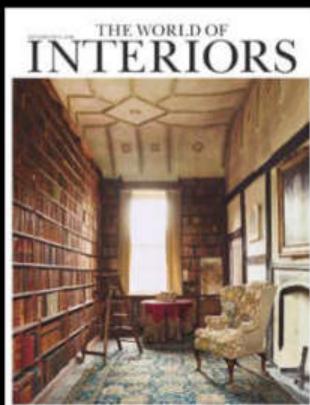
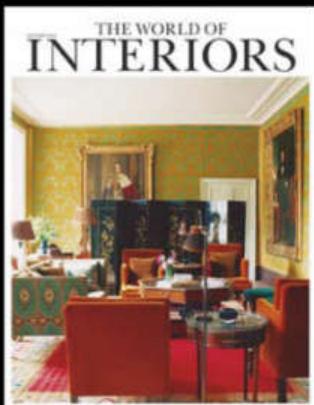
Opposite: *Our BC Post, Copse B, near Maricourt, Somme, August 1916*. This page, top left: *Opposite Wingles 1st Corps Thunderstorm Raid, 8pm, August 1917*. Top right: *Packdrill the Parrot – The Command 'Slope Arms' caused Packdrill to Flutter Slightly*, undated

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The Fabric of India **V&A MUSEUM** Cromwell Rd, London SW7

A nation's story, especially one as multifaceted as India's, may be told many ways. Mention India's textiles and bales of encrusted, dyed or stunningly embroidered cloths spring to mind, redolent of the subcontinent's mystique and beauty. So far, so potentially clichéd. Yet this exhibition, the jewel in the crown of the V&A's India Festival, promises more than mere romanticism. With over 200 handmade objects dating between the third and 21st centuries, the exhibition deftly weaves economic, religious, political, industrial and sociological factors, presenting the story of Indian textiles without leaving out a single scrap or thread. From the utilitarian to the extravagant, and from the ubiquitous *choli* (women's bodice) to the Nehru jacket famously worn by India's first prime minister, here cloth is dipped and dyed in this country's complex history.

Politics and religion have always played a strong role in India's textile industry. Rough *khadi* cloth was promoted by Mahatma Gandhi over English textiles, promoting his vision of a home-spun economy and thus playing a role in the resistance movement. The region's two major religious groups have traditionally differed in how they view certain fabrics; silk, for example, is virtuous and pure for Hindus, yet seen as too extravagant by Muslims. Industrialisation, too, has shaped the field, leading to the loss of traditional skills, although the exhibition maintains an optimistic tone, acknowledging how much high-end Indian designers today depend on the artisans with whom they work.

In a double helix of commerce, one of India's most popular exports to Britain between the 17th and 19th centuries was chintz, handsomely represented in the exhibition by a jacket and petticoat dating from 1750 and 1725 respectively. The cut and style may be European, but the fabric, with fine flowering detail on a cream background, was made on the Coromandel Coast.

Some of the pieces sound like details lifted from *The Arabian Nights*. A 19th-century border for a woman's dress is stitched with the iridescent wings of jewel beetles. Naturally shed, these wings

were stitched onto the cloth, strategically placed so as not to crumple when worn. A tasselled hat from central India's district of Pune offers a similarly glamorous exhibit, its silk threads encased in shimmering metal bound round its papier-mâché foundation. Dating from 1865, it would have been reserved strictly for the elite. Its fabulous appearance explains why clichés about Indian textiles have gained currency.

Other exhibits are accompanied by fascinating tales of acquisition. A Mogul hunting jacket (1620-25) was snubbed by the V&A in 1929 when offered by Beryl Blake; it was accepted only in 1947, when the tenacious Blake contacted the museum again. The jacket, snapped up for the princely amount of £100, is now regarded as priceless, reminding us that when buying clothes, we don't always recognise a bargain. **THE FABRIC OF INDIA** runs until 10 Jan, Mon-Thurs, Sat, Sun 10-5.45, Fri 10-10 ■ REBECCA SWIRSKY is an arts critic and fiction writer ▶



Top: cotton room hanging (*bithiya*) with cotton-and-silk appliqué, made by the Kathi community from Saurashtra, Gujarat, early 20th-century. Above: cotton chintz jacket and petticoat, made on the Coromandel Coast for export to Europe, c1750 and c1725 respectively



Goya: The Portraits

NATIONAL GALLERY Trafalgar Square, London WC2

The artful representation of a loveless marriage is one of the more unusual moments in *Goya: The Portraits*. Perching on a tree trunk is the Countess of Fernán Núñez. A locket bearing a portrait of the count hangs around her neck as, toes pointing outwards in a pose some critics have interpreted as improper, she looks straight out at the viewer. In the adjacent painting, the count glances sideways, hand on heart, from under a large, dark hat. Depending on the final hang, the count is either looking lovingly towards his wife or staring pointedly in the opposite direction. Given that in his will he declared his love for another woman, the latter seems the likely option.

Spanish artist Francisco José de Goya y Lucientes (1746-1828) is known today for the bleakness of his imaginative vision. But it was not until six months of debilitating illness in 1792-93 left him permanently deaf that Goya summoned up the gory violence of *Saturn Devouring his Son* (1819-23) or the horrors of *The Disasters of War* (1810-20). By that stage, after more than 20 years as a court painter, he could afford to take risks, having established himself as the pre-eminent portraitist of his age.

In fact, a third of Goya's output consisted of portraits. More than 60 have been gathered by the National Gallery for the first exhibition to focus exclusively on them. On show are generals and cardinals, dukes and duchesses, children, figures of the Spanish Enlightenment and self-portraits of increasing psychological complexity.

The exhibition takes both a chronological and thematic approach, charting Goya's career from unpromising beginnings (he was twice rejected from the Royal Academy of San Fernando) to the technical excellence of his later works. Throughout, he favoured ambiguous realism over flattery: a luminous 1812 portrait of the Duke of Wellington in red chalk combines nobility with a hint of vulnerability.

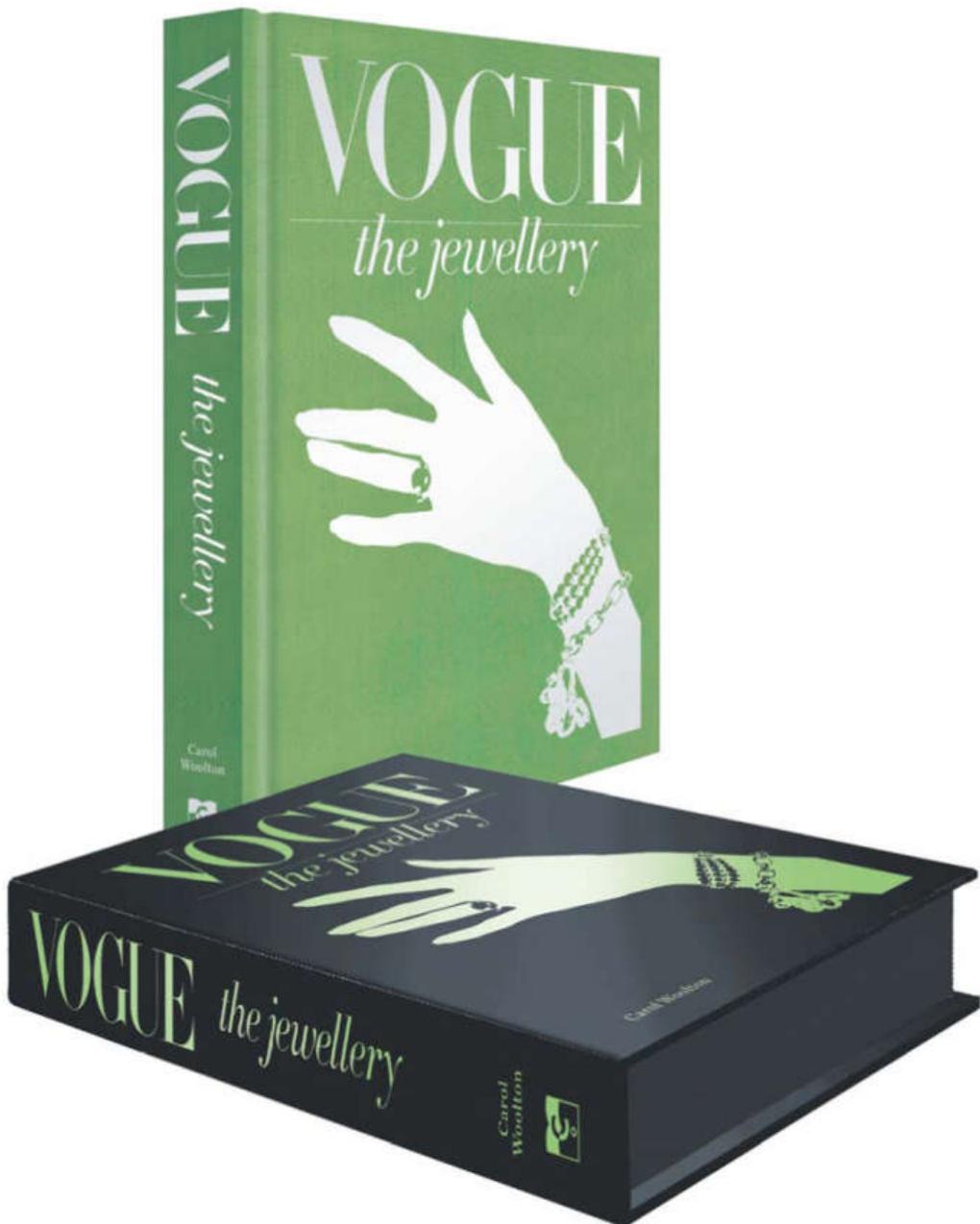
In 1799, Goya was appointed first court painter to the king of Spain, the first Spanish artist to hold the position since Diego Velázquez around 175 years earlier. It was a proud moment for Goya: Velázquez was a life-long source of inspiration.

Velázquez's influence can be seen especially in Goya's compositions. One of the latter's more complex works is *The Family of the Infante Don Luis de Borbón*, which draws strongly on the seminal *Las Meninas* (1656). Like Velázquez, Goya painted himself into the work – in this case preparing a canvas for a portrait of Luis's wife, María Teresa. Goya often stayed in the homes of his sitters, which not only enabled him to capture their personalities and relationships, but also made him ever conscious of the role of the artist in such elevated social circles – both its power and its limitations. **GOYA: THE PORTRAITS** runs 7 Oct-10 Jan, Mon-Thurs, Sat, Sun 10-6, Fri 10-9 ■ TOM JEFFREYS is a writer and curator

Top left: *The Countess of Fernán Núñez*, 1803, oil on canvas. Top right: *Javier Goya y Bayeu*, 1824, black chalk. Left: *The Count of Fernán Núñez*, 1803, oil on canvas

VOGUE

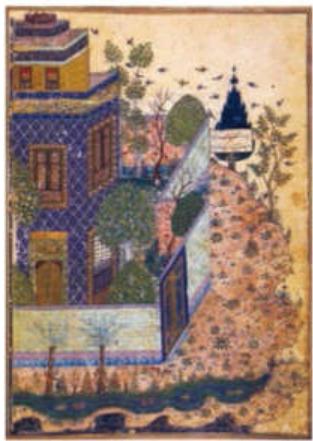
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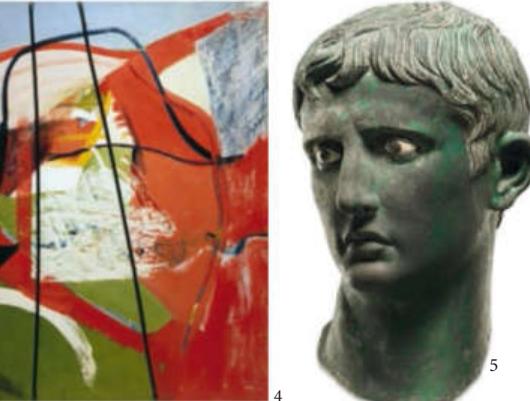
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EXHIBITION diary



1 Panel of experts – Charles and Ray Eames in 1957, at the Barbican.
2 Missing persons – Shahpour Pouyan, *After 'Prince Humay Before the Palace of Princess Humayun of China'*, 2015, at Copperfield. 3 The quiet life – William Rothenstein, *The Browning Readers*, 1900, at Ben Uri.



4 High art – Peter Lanyon, *Glide Path*, 1964, at the Courtauld. 5 Out of Africa – the Meroë Head, c27-25BC, at the British Museum. 6 Tape that – Rebecca Ward, *The Bed You Lie In*, 2009, at Ronchini. 7 Stack in favour – Cy Twombly, *Untitled*, 2004, at Gagosian



LONDON

BARBICAN ART GALLERY SILK ST, EC2 *9 Oct-10 Jan. Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9.* Eddie Peake's Curve gallery commission: dancing, animal sculptures and a scantily clad roller-skater. *21 Oct-14 Feb*, Charles and Ray Eames were seriously important, but this survey shows they knew how to have fun: making toys, posing in masks, playing the fool.

BEN URI GALLERY BOUNDARY RD, NW8 *Until 17 Jan. Mon 1-5.30, Tues-Fri 10-5.30, Sat, Sun 11-5.* Portraits, luminous interiors and war landscapes by William Rothenstein and younger contemporaries, on tour from Bradford.

BREAD AND JAM WHITBREAD RD, SE1 *13 Oct-22 Nov. Ring 07841 832501 for appointment.* In this gutted terraced house, 11 artists show work represented by a shape of their choosing – from 'rectangle' and 'nonagon' to the less familiar geometries of 'toast' and 'phallus'.

BRITISH MUSEUM GREAT RUSSELL ST, WC1 *Until 6 Dec. Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30.* A fine line: metalpoint drawings, including two of the three surviving Rembrandts in that medium. *Until 31 Jan*, the Celts: fractured identity; harmonious, curvilinear art. *29 Oct-7 Feb*, the story of faith in Egypt from 30BC to AD 1171, showing how the pharaohs' legacy was destroyed or adapted (e.g. the Pyramids being reinterpreted as Joseph's granaries).

COPPERFIELD COPPERFIELD ST, SE1 *Until 13 Nov. Wed-Sat 12-6.* Shahpour Pouyan expunges the figures from Persian miniatures to make us think about their context: the historical reality behind all that unlikely exquisite beauty.

COURTAULD GALLERY SOMERSET HOUSE, STRAND, WC2 *Until 17 Jan. Mon-Sun 10-6.* Bridget Riley's 1959 copy of Seurat's *The Bridge at Courbevoie* hangs alongside the original in a taut display about colour, perception and abstraction. *15 Oct-17 Jan*, in the early 1960s, Peter Lanyon literally conjured paintings out of thin air, his experiences as a glider radically altering his perspective on landscape. Fifteen of these soaring works are grounded here.

DAVID GILL GALLERY KING ST, SW1 *7 Oct-10 Nov. Mon-Fri 10-6, Sat 11-6.* Work in two and three dimensions by Jorge Pardo (*WoI May 2010*).

GAGOSIAN GROSVENOR HILL, W1 *8 Oct-12 Dec. Tues-Sat 10-6.* Larry Gagosian likes to christen galleries with a Cy Twombly show (witness London 2004, Rome 2007-8, Athens 2009 and Paris 2010). Sculptures, works on paper and a hitherto unseen *Bacchus* painting inaugurate this airy Mayfair space.

GASWORKS VAUXHALL ST, SE11 *Until 8 Nov. Wed-Sun 12-6.* This gallery and studio complex has been commissioning work and nurturing overseas talent since 1994. It re-opens after a facelift with work by South African artist Kemang Wa Lehulere.



1

LARGE GLASS CALEDONIAN RD, N1 *Until 13 Nov. Wed-Sat 11-6.* Paper ephemera from the studios of Richard Hamilton, Yves Klein and others: invitations, posters and notes, apparently casual, often produced in a rush, but speaking volumes about artistic practice.

MARGARET HOWELL WIGMORE ST, W1 *15 Oct-15 Nov. Mon-Wed, Fri, Sat 10-6, Thurs 10-7, Sun 12-5.* The fashion designer chooses Breuer furniture, Scandinavian glass and studio ceramics from Ken Stradling's Bristol collection.

MARLBOROUGH FINE ART ALBEMARLE ST, W1 *23 Oct-21 Nov. Mon-Fri 10-5.30, Sat 10-4.* Portraits of longstanding models and Camden Town landscapes by Frank Auerbach, coinciding with Tate's paean to the impasto master.

MAZZOLENI ALBEMARLE ST, W1 *Until 30 Nov. Mon-Fri 10-6, Sat 11-5.* Works by Alberto Burri (1915-95), many from the Mazzoleni family's personal collection, amount to a history of violence: pieces gaping with wounds or disfigured by burns, and 'cracked' paintings inspired by the Italian artist's incarceration in the Texan desert during World War II.

NEWPORT STREET GALLERY NEWPORT ST, SE11 *8 Oct-3 April. Tues-Sun 10-6.* Damien Hirst's public gallery opens with a heavyweight show of vibrant John Hoyland acrylics of 1964-82.

OSBORNE SAMUEL BRUTON ST, W1 *13 Oct-7 Nov. Mon-Fri 10-6, Sat 10-2.* The private life of Eileen Gray: photographs and paintings made for pleasure, and personal effects such as her paint-spattered worktable and plan chest.

ROBILANT & VOENA DOVER ST, W1 *Until 20 Nov. Mon-Fri 10-6.* A mind-bending walk-through environment and other works by Gruppo T founder Gianni Colombo (1937-93).

RONCHINI GALLERY DERING ST, W1 *9 Oct-5 Dec. Mon-Fri 10-6, Sat 11-5.* Known for giant web-like installations using tape or strung thread, here Rebecca Ward presents her semi-transparent abstract canvases: coolly elegant, but the product of hand-worked, labour-intensive processes (sewing, weaving, dyeing).

ROYAL ACADEMY OF ARTS PICCADILLY, W1 *Until 13 Dec. Mon-Thurs, Sat, Sun 10-6, Fri 10-10.* Ai Wei Wei tackles the small matters of history, value, permanence and destruction.

VICTORIA MIRO WHARF RD, N1 *Until 7 Nov. Tues-Sat 10-6.* Kara Walker's cut-paper installation digs into the complex past of Stone Mountain, Georgia – the site of a controversial Confederate memorial, the 1915 founding of the Second Ku Klux Klan, and a wild-west theme park. *13 Oct-14 Nov*, US writer Hilton Als selects works by gallery artists.

VICTORIA MIRO MAYFAIR ST GEORGE ST, W1 *13 Oct-7 Nov. Tues-Sat 10-6.* Elmgreen & Dragset (*WoI Nov 2009*) unveil their playful 'self-portraits': outsized museum wall-labels (in marble, on canvas) for other artists' work.



7



OUTSIDE LONDON

BARNESLEY THE CIVIC Until 13 Nov. Tues-Sat 10-5. Cultured purl: knitwear in high fashion, from 1920s Chanel jersey to Comme des Garçons.

BATH DAVID SIMON CONTEMPORARY 10 Oct-7 Nov. Mon, Tues, Thurs-Sat 10-6, Wed 2-6. Scratchy surfaces and layers of history interest painter Julia Cooper and potter Jane Wheeler.

GLASGOW MARY MARY Until 7 Nov. Tues-Sat 12-6. Open to interpretation: work that leaves you hanging by Matthew Brannon, Alan Reid and Milano Chow, who makes pencil drawings of doors, frames and windows.

TRAMWAY Until 17 Jan. Tues-Sun 12-5. The Turner Prize is staged in Scotland for the first time. The winner pops corks on 7 Dec.

KINETON COMPTON VERNEY Until 13 Dec. Tues-Sun 11-5. It's elementary: a show – based on Hugh Aldersey-Williams's book – exploring the wider history and cultural meaning of the periodic table, with art in gold, silver, lead, tin and neon. Charred-wood sculptor David Nash naturally represents carbon.

LEEDS HENRY MOORE INSTITUTE Until 8 Nov. Tues, Thurs-Sun 11-5.30, Wed 11-8. The 'palpable art' of Paul Neagu, whose box-like sculptures – referencing woodworking traditions of his native Romania – were designed to be touched. **LEEDS ART GALLERY** 9 Oct-10 Jan. Tues-Sat 10-5, Sun 12-4. 'What is materiality?' is the question posed by Hayward Touring's pentennial British Art Show – although visitors might instead be asking 'Where on earth are the Atkinson Grimshaws?', as almost the entire collection has been cleared out to make way.

LIVERPOOL WALKER ART GALLERY Until 29 Nov. Mon-Sun 10-5. Lucian Freud's limpid-eyed *Girl with Beret* (1951-52) is the star of a show about reality in British painting.

LLANDUDNO MOSTYN Until 1 Nov. Tues-Sun 10.30-5. Visiting this little seaside town for the first time reminded French artist Camille Blatrix of his childhood. In tribute, he invited his painter father and ceramicist mother to exhibit alongside his interactive sculptures.

MAIDSTONE MAIDSTONE MUSEUM & BENTLIF ART GALLERY Until 8 Nov. Mon-Sat 10-5, Sun 12-4. British artists exploiting the untapped potential of watercolour in the 21st century.

PENZANCE PENLEE HOUSE GALLERY & MUSEUM Until 21 Nov. Mon-Sat 10-5 (until 31 Oct); Mon-Sat 10-4.30 (from 1 Nov). Painting in west Cornwall, 1920-1960. Compare the vision of untrained artists (Alfred Wallis, Bryan Pearce) with the consciously naive style of Christopher Wood and Kate Nicholson.

ROCHESTER ROCHESTER ART GALLERY Until 14 Nov. Mon-Sat 10-5. Dan Perfect's paintings are a slow-build affair that emerge out of a process of mark-making on paper and digital compositing.



RIPON FOUNTAINS ABBEY & STUDLEY ROYAL WATER GARDEN Until 29 Nov. Mon-Sun 10-6, but for folly opening times, visit nationaltrust.org.uk. Simon Costin's twinkling shrine to collaged gods and goddesses, Irene Brown's hall of mirrors and Gary McCann's giant jackdaw take over the garden's 18th-century follies.

RUTHIN RUTHIN CRAFT CENTRE Until 22 Nov. Mon-Sun 10-5.30. On a roll: this survey of contemporary wallpaper design (Marthe Armitage, Angie Lewin, Timorous Beasties et al) fetes traditional hand-printing techniques.

SNAPE MALTINGS LETTERING ARTS CENTRE Until 7 Nov. Fri-Mon 11-5. Slate, Portland stone, alabaster, wood, pots and plinths carved by 15 women letter-cutters. Anna Parker was responsible for the inscription on Richard III's oak coffin for his reinterment this year.

SOUTHPORT THE ATKINSON Until 15 Nov. Mon-Sat 10-4, Sun 11-3. Overlooked treasures in the collection, including a Nevinson painting of Limehouse docks that was only identified by someone attending the gallery for an interview. *Plus*, Antony Gormley works on paper.

WARRINGTON WARRINGTON MUSEUM & ART GALLERY Until 14 Nov. Mon-Fri 10-4.30, Sat 10-4. Part of the furniture: Paul Carey-Kent curates an exhibition of artistic responses to Ikea, its business, aesthetic and 'culture', in Warrington, the home of its first UK store.

DENMARK HUMLEBAEK LOUISIANA MUSEUM OF MODERN ART Until 29 Nov. Tues-Fri 11-10, Sat, Sun 11-6. Freud etchings. Until 24 Jan, the first show to consider Yayoi Kusama's interest in fashion, looking at the clothes she created to correspond with paintings or performances.

FRANCE PARIS JANE ROBERTS FINE ARTS 14 Oct-14 Nov, Mon-Fri 10-12.30 & 2-6, Sat, Sun by appointment. You shall go to the ball: a newly discovered archive of designs for the theatre and beyond-lavish parties by 19th-century Parisian decorators Belloir and Vazelle.

MUSEE MARMOTTAN MONET Until 7 Feb. Tues, Wed, Fri-Sun 10-6, Thurs 10-9. Nabis and Fauve masterpieces from the collection of Hedy Bühler and Arthur Hahnloser, amassed for, and in some cases created at, their home, Villa Flora in Winterthur, from 1905 to 1936.

ITALY MILAN PALAZZO REALE Until 15 Nov. Mon 2.30-7.30, Tues, Wed, Fri, Sun 9.30-7.30, Thurs, Sat 9.30-10.30. Mamma mia: images of Madonnas and motherhood by Cindy Sherman, Gillian Wearing and other contemporary artists.

USA NEW YORK THE FRICK 7 Oct-10 Jan. Tues-Sat 10-6, Sun 11-5. Andrea del Sarto's masterful chalk drawings. Until 24 April, Sèvres porcelain.

PAUL KASMIN GALLERY W.27TH ST 22 Oct-5 Dec. Tues-Sat 10-6. Max cum laude: 14 Ernst sculptures in bronze, limestone and silver ■

1 Stormy weather – Julia Cooper, *Squall*, 2015, in Bath. 2 Grid reference – Claudia Böse, *Recesses (Cill Rialaig)*, 2013, in Maidstone.

3 Look twice – Félix Vallotton, *La Blanche et La Noire*, 1913, in Paris.

4 Chain reaction – Sèvres vase *japon*, 1774, in New York. 2



3



4



5



6

5 Blank expression – Max Ernst, *La Plus Belle*, 1967 (detail), in New York. 6 In the frame – Yayoi Kusama photographed with her work in Manhattan, c1961, in Humlebaek.

7 Golden calf – John Newling, *Mine*, 2005, in Kineton



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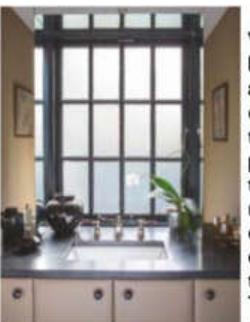
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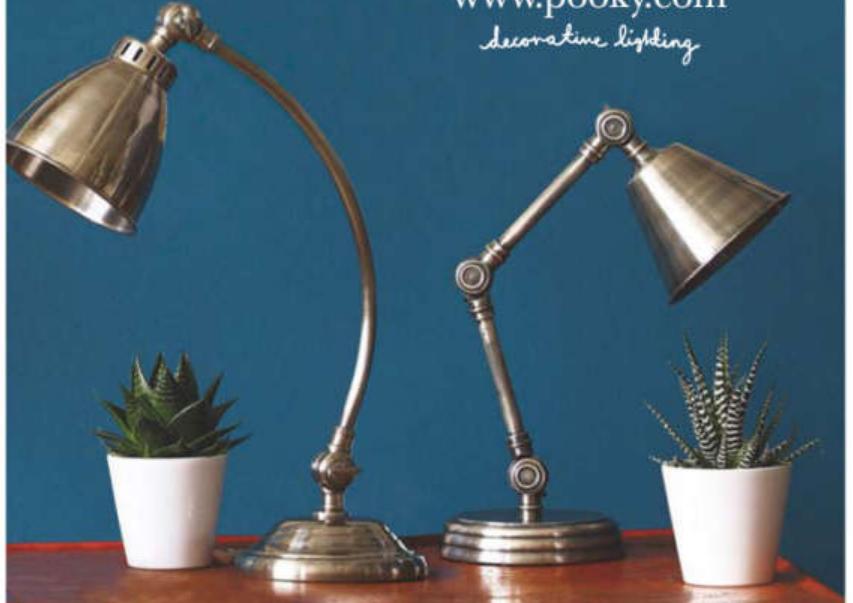
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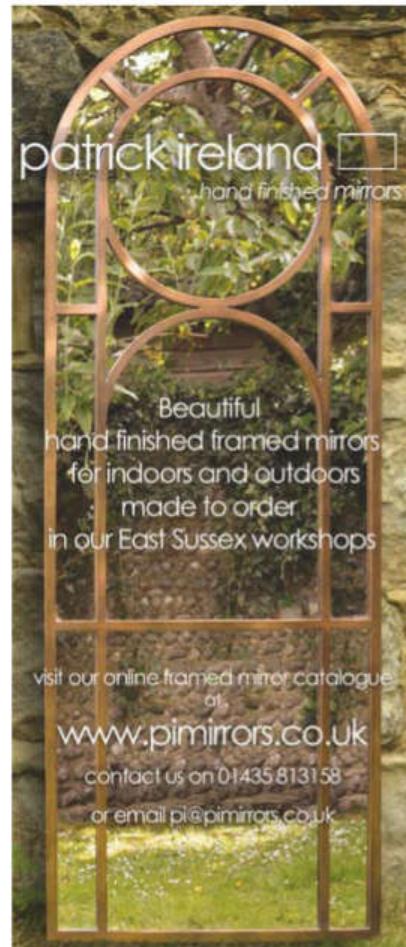
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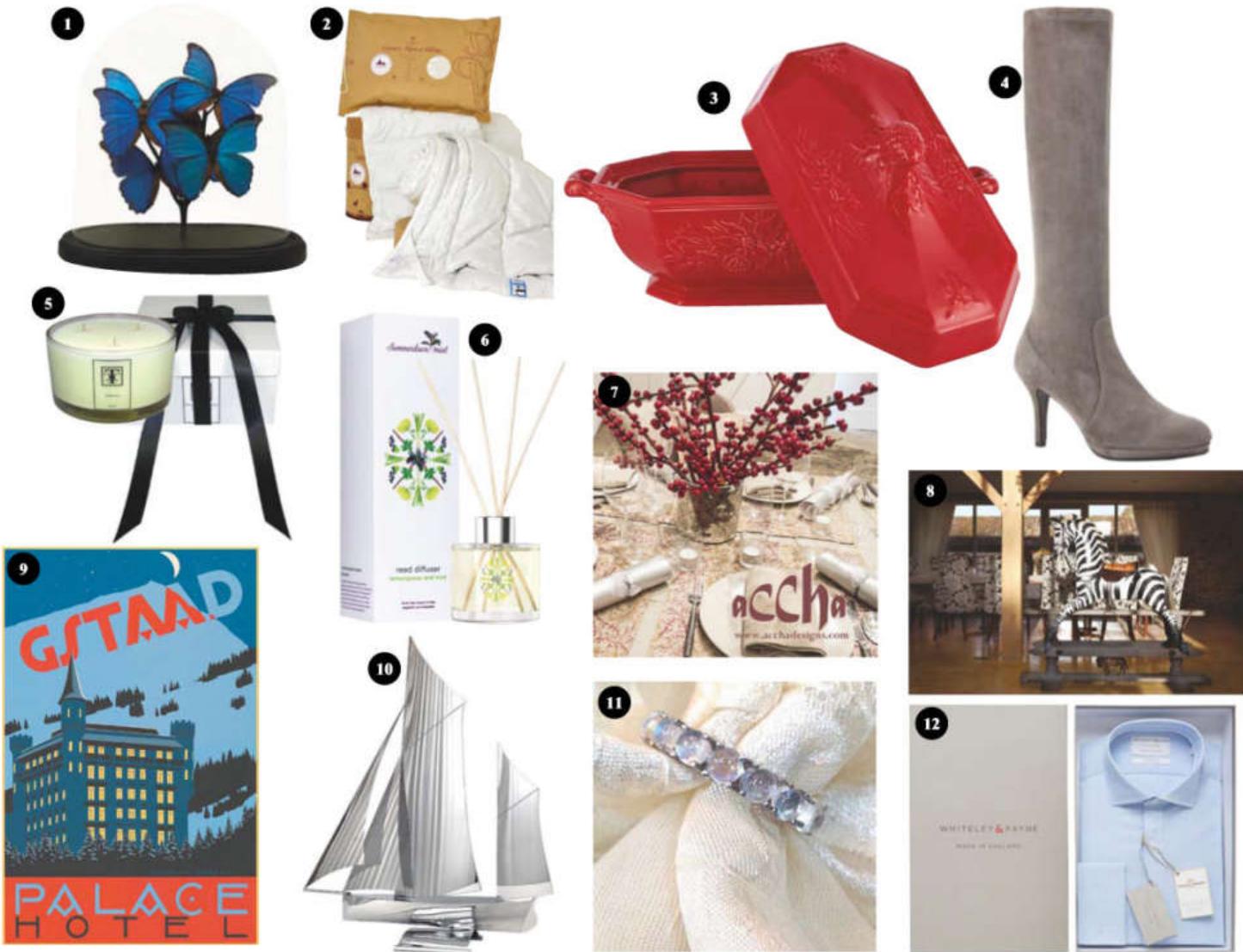
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1. BUTTERFLY DOMES. Glass domes filled with butterflies. Choose your own butterflies or select one of the domes at www.butterflydomes.co.uk or call 07951 110147.

2. PENROSE PRODUCTS produce luxury bedding and soft furnishings using Alpaca fibre. This rare wool produces some of the softest products and gives amazing comfort. The family run business uses sustainably sourced materials to hand make all of their products to the highest quality. For more information, visit www.penroseproducts.co.uk

3. LIZARD ORCHID's Hunter Wolf collection, includes a range of woodland inspired hand painted ceramic serveware. Utilising a century old manufacturing technique to give a unique expression of Portuguese life, these are timeless pieces of intricate ceramic art which stand alone as a statement or sit well with white dinnerware. Dishwasher and microwave safe. Decorative red tureen £79. Visit www.lizardorchid.com or call 01403 791348 for more information.

4. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

5. THE CANDLE COMPANY produces luxury fragranced products in a range of beautiful scents. Using only the finest, natural, sustainable ingredients ensures that everything from their premium candles and diffusers to the room spray colognes, hand wash and body lotions are of the highest quality. For more information, visit www.candleco.co.uk call 01981 570777 or email info@candleco.co.uk

6. The fragrance of **SUMMERDOWN MINT** in this reed diffuser engages the timeless essence of the English countryside creating a clean, fresh and captivating atmosphere in the home. Summerdown's bespoke fragrance is based around their distinctive, single estate, Black Mitcham mint. RRP £18. Visit www.summerdownmint.com or call 01256 780252 for more information.

7. ACCHA, which means good in Hindi, is the home of three beautiful collections of unique designs for living, wearing and giving. From decorative table linen to sumptuous merino wool throws to luxurious pashmina coats, Accha's products are all exquisitely handmade by local craftspeople in India.

For more information on the collections, see www.acchadesigns.com, email info@acchadesigns.com or visit Accha's pop up shop at 340 Kings Road, London SW3 5UR from 1-14 November 2015.

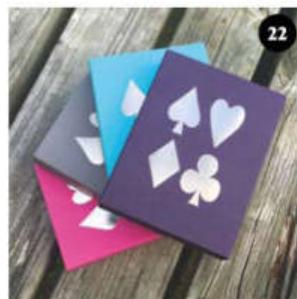
8. STEVENSON BROTHERS make stunning rocking horses to match discerning clients' dreams and interiors in their workshops in Betchersden, Kent. Family crests can be embroidered in saddle cloths, secret locking compartments and hidden drawers included. Suitable for all ages, many of their clients are adults, who didn't have one as a child. Perfect heirlooms for grandparents to keep at home for visiting family. Christmas Orders now being taken. Contact 01233 820363 and or visit www.stevensonbros.com to find out more.

9. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

10. TINA & RICHARD VASEY create bespoke stainless steel sculptures inspired by sailing and fish shoals. Their portfolio includes work for the Britannia cruise liner and for museums in the States, as well as for prestigious sailing events all over the world. All of their pieces are handmade in Cornwall. Prices start at £100 and range up to £2000 depending on size. For more information and commissions, visit www.astins.co.uk email sales@astins.co.uk or call 01503 240863.

11. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

12. WHITELEY & PAYNE offer luxurious men's shirts, made in England. They are hand cut and beautifully handcrafted through traditional shirt making techniques. Using only exceptional cotton fabrics sourced from Italy, each shirt has a softness and lustre that feels exquisite when worn. Discover these sumptuous shirts at www.whiteleyandpayne.com or email customerservices@whiteleyandpayne.com



13. JULIE BELL STATIONERY produces hand engraved stationery in their UK factory. Each card is produced on a vintage, hand-fed die stamping machine from engraved steel dies. This printing process has its roots in the 16th century and still today there is no other process which achieves the same tactile result. For more information, contact 020 7286 2968 or visit www.juliebellstationery.co.uk Bespoke orders taken.

14. CHARLEY CHAU. Luxurious dog beds and blankets designed to be cosy, stylish and practical. Machine washable everything and made in England with love. The Deeply Dishy Bed shown here is available from £115 and Faux-Fur Blankets from £60. Visit www.charleychau.com or call 0161 848 8702.

15. A passion for dogs and cats led to the creation of JOLLY & BEAS. Their products are sourced from across the globe, working with cutting edge designers to bring you the best in luxury dog and cat accessories. Their Flower and Pride Petbo, pictured, is the perfect designer playhouse for cats. A purrfect hiding place for your feline friend! For more information, visit www.jollyandbeas.com or email info@jollyandbeas.com

16. Based in Devon, ANITA BELL creates unique sculptures using natural materials that she finds in the woods and hedgerows. She has a background in styling and creating window displays for Terence Conran at the Conran Shop. Anita also spent a number of years living and working in Melbourne working on sculptural commissions for restaurants and other public as well as private spaces. For more information, visit www.studiobell.co or call 01364 631408.

17. OTTOMANIA. This beautiful 100% cotton bedspread will turn your bedroom into a Mediterranean atmosphere. An authentic bedspread in different floral patterns and colours. Available in one size: 200x240cm. See www.ottomania.nl or call +31 23 737 04 26 for more information. Also available wholesale.

18. SKULTUNA was founded in 1607 by King Karl IX of Sweden. Today Skultuna is still a purveyor to the Royal Court of Sweden. For over 400 years Skultuna has produced objects of the high quality in brass, always with the same sense of everlasting quality and design. This is the Flower Pot series designed by Monica Förster. Visit www.skultuna.com for more information.

19. MOTH AND MIRROR creates exquisite gilded décor and gift items. They specialise in hand-turned wooden bowls and art objects. Every piece is unique

and beautiful, ranging from the small and precious to dramatic statement pieces. Bespoke commissions are also welcome. For more information, visit www.mothandmirror.com or email info@mothandmirror.com or call 07960 587192.

20. KIKI VOLTAIRE designs and produces bespoke traditional and contemporary notice boards to clients' specifications, all handmade in the UK. Founder Stephanie Leclere was born and raised in Paris and trained as an upholsterer in London. Her products and upholstering services extend to a wide range of beautiful French antique furniture. For more information, visit www.kikivoltaire.com email stephanie@kikivoltaire.com or call 07946 618907.

21. GURASU is a new generation of fine crystalware makers. By championing the best of Britain's young designers to hand cut their designs in England and Czech Republic using traditional techniques, they aim to offer luxury collections that bring a fresh maximalist aesthetic to modern homes. For Birds of Paradise wine glasses from £75 for set of 2, call 020 3664 8694 or visit www.gurasu.co.uk To enjoy a 15% discount at the checkout, apply the unique World of Interiors code 'WOIGiftforXmas15'.

22. BRIDGE IN THE BOX specialise in premium quality playing cards that are unique in style and colour. Choose from a wide range of beautiful shades available to mix and match in their new double sleeved card boxes. For more, information visit www.bridgeinthebox.co.uk or contact 01295 298031.

23. The Euro Gladstone from **CARPET BAGS** is the perfect travel companion: hard wearing, soft and spacious, and within the hand luggage allowance for most airlines. This design oozes opulence and taste without being overbearing. It would look at home in a luxurious hotel suite in the city or in a B&B in the countryside. This is not purely an overnight bag though, some of us just have lots to carry every day which makes the shoulder strap a very welcome addition. To find out more, visit www.carpetbags.co.uk or call 01379 687690.

24. EVE'S TOYSHOP is home to these beautiful, intricately designed mobiles. Handmade and hand-painted by a French artisan creator they are part of the shop's wide range of award winning toys and games which are specially sourced from throughout Europe. For more information, visit www.evestoyshop.co.uk call 01558 824755 or email shop@evestoyshop.co.uk



1. PAUL MONTGOMERY continues to produce visual excellence through timeless style and techniques. His design 'Peonies & Blossoms', shown in warm creams and pinks on a modern metal leaf base, is one of the newest additions to his stunning collection of Chinoiserie Murals, and was recently unveiled at Decorex 2015 in London. Visit www.paulmontgomery.com or call +1 540 337660 to find out more.

2. GREGG BAKER ASIAN ART. As a participant in Asian Art in London 2015, Gregg Baker will be holding his annual exhibition 5th-14th November 2015. On show will be a large selection of antique Japanese screens and Buddhist art. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescrreens.com for more information. The exhibition will include this six-fold paper screen with the sun setting amongst flowers and autumnal grasses upon the plain of Musashi, Japan 17th century Edo period.

3. 'Open House' by artist **HENRIETTA DUBREY** features in her exhibition at Chapel Place Gallery in Tunbridge Wells from 31st October to 12th December. Following her success at this venue last Christmas this exciting show will include abstract and figurative paintings and attractively priced small works on paper. A graduate of the Royal Academy Schools in London Dubrey's joyful and intriguing work is collected in the UK and internationally. Visit www.chapelplacegallery.co.uk or www.henriettadubrey.eu to find out more.

4. KOMAL MADAR is a young, vibrant emerging British artist based in London. Her featured painting, Fallen Cries, is part of her Mother Nature collection. Her striking work is rich in colour, texture and exuberates a powerful energy captivating its viewer. For limited edition prints and original works, visit www.Komalmadar.com email Komal@komalmadar.com or call 07985 290775.

5. "The Debonair Peacock", painted by JENNIFER MCKAY HIGGINS. A stunning addition to her series of charming birds and bold flowers. She poses them in front of intricate patterns inspired by familiar fabrics and tiles from all over the

world. Her wide array of colours and spirits will captivate everyone's decorating aspirations. Visit www.jennifermckayhigginsartwork.com or www.etsy.com/shop/jennifermckayhiggins or call +1 410 979 7363.

6. ALLAN BANFORD create striking contemporary paintings using acrylic and mix media on canvas and wood panels. His artworks have been displayed in some of the most important galleries in Mayfair/London, Zurich and NY. For more information, visit at www.allanbanford.com email art@allanbanford.com or call 07935 123007. Commission available on request.

7. BECCA M DESIGNS creates beautiful and unique wallpaper designs using her own hand drawn illustration, as well as digital techniques. Becca loves the natural world, and also creates patterns for interior textiles, homewares and gifts. For more information, or to discuss creating a bespoke design see <http://beccamdesigns.virb.com> or email beccamiller.uk@gmail.com

8. XIAO-YANG LI is a London-based Chinese painter. She studied at Chelsea College of Art & Design and was selected to be part of Bloomberg New Contemporaries 2014 upon graduation. Xiao-yang exhibited at national museums and galleries across the UK and abroad. She is fascinated by ancient sculptures, and her works are concerned with the representation of human bodies in their most primitive and mythical moments. She recently showed at the ICA, World Museum Liverpool, Newlyn Gallery Penzance, Kings Place Piano Nobile, APT gallery. For more information, visit www.xiaoroundtheworld.com

1. CHLOE ALBERRY specialises in door and cabinet fittings for the home. Be it a traditional handle or something more unique this is the shop for you. Located at 84 Portobello Road, London W11. Call 020 7727 0707 for a catalogue or view online at www.chloeberry.com



2. LIGNE ROSET. Distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7426 9670, email trade@ligne-roset-city.co.uk or visit www.ligne-roset-city.co.uk to find out more.



3. FONICHA is a small range of furniture and lighting from **SCULPSTEEL**, makers of bespoke metalwork for architects and interior designers for over 20 years. Introducing the second piece from the range; the "Round Mirror" made from T Section in blackened steel or patinated brass in sizes from 800-1200mm. Made to order. For prices, contact james@sculpsteel.co.uk call 01653 648033 or visit www.sculpsteel.co.uk



4. KMJC DESIGNS is a homewares brand born from a love of colour, a fascination with texture and a passion for print. Providing unique cushions and kitchenware, each of the hand-printed pieces is proudly made in London. The new collection inspired by the exotic botanics of Kew Gardens' Palm House, combines dynamic prints with beautiful fabrics. Visit www.kmjcdesigns.com or call 07540 949639 to find out more.



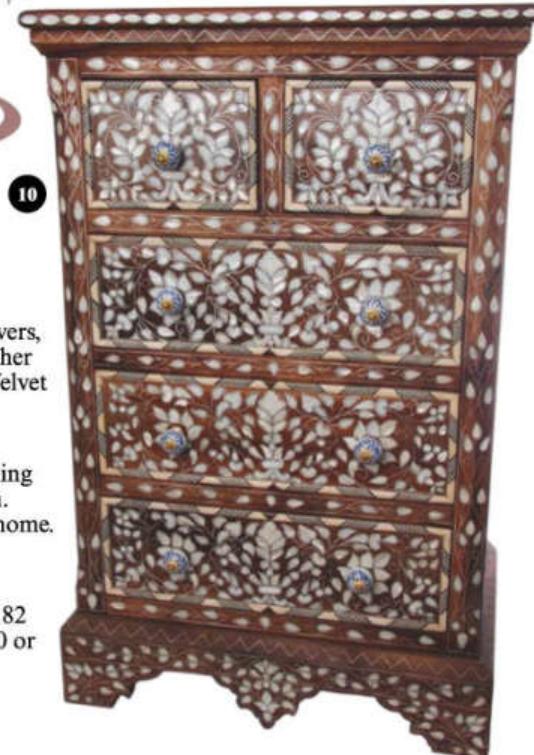
5. DONJENNA offers cutting edge, artisan made, home décor. Always evolving, inspiring function and design. Featuring their newest addition, the Finn Ottoman, hand-crafted with Tibetan wool and hand carved horse hoofs. Visit www.donjenna.com or call +1 404 213 9638 to find out more.



6. With a small run of ten handmade tables in 2012, Judy Clark went on to create **CURVALINEA**, her internationally successful design studio. The talented artist/designer, who already has work in Tate Britain's collection, continues to create her unique table collections, which are produced in a small workshop in Cornwall, south-west England. Each with a distinctive shape and colour, they create an original look, a nod to retro combined with a strong contemporary statement. Visit www.curvalinea.com or email studioscova@gmail.com



7. LISA WATSON's 100% British made luxury heritage quilts with a contemporary twist are stitched to last. Lisa only stitches her heirloom quilts, cushions and more! in limited numbers so they are truly unique originals. 'A quilt will warm your body and comfort your soul'. Lisa's full collection of quilts, cushions and more! can be bought online at www.shop.quiltsbylisawatson.co.uk or call Lisa on 07719 359864 if you wish to discuss a bespoke quilt commission.



8. VELVET MATTERS is art in handcrafted cushions, foulards, bedspreads, piano key covers, scarves and iPad covers. Inspired by art and nature, Dutch designer Annya Lolyta creates her own abstract designs and prints, paints or embosses them on luxurious changeant velvet. Velvet Matters are lively and magical: an eye-catcher in any interior. Velvet does Matter. Visit www.velvetmatters.com or for a private commission, call +3 16542 16773.

9. CROCUS DESIGN is an exciting new independent fabric and wallpaper company working in Edinburgh by Saffron Harper Gow. With pattern and colour at the heart of every design. Unique and hand-drawn prints inspired by travel and nature will make a statement in any home. For more information, visit www.crocusdesign.co.uk or call 07854 474271.

10. ARTIQUEA offers a fine selection of Syrian inlaid mother-of-pearl furniture, recycled mouth-blown glass grape lights and contemporary art from the Middle East. Find them at 82 Wandsworth Bridge Road, London SW6 2TF. Visit www.artiquea.co.uk, call 020 7731 2090 or email info@artiquea.co.uk Buy your Christmas present at 20% off until the end of October 2015.



11. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 07970 010512 for more details. Stocks and Chairs deliver worldwide.

12. HAMILTON.WESTON specialise in beautiful and original wallpapers including bespoke designs, printed and individually coloured if required. Agapanthus (circa. 1905) has been reproduced from an upholstery fabric. Authentic period reproductions from vintage fragments. Hand and machine prints. Innovative and site specific digital prints. Visit www.hamiltonweston.com or call 020 8940 4850 for further information.

13. REASON HOME, inspired by the vibrancy and traditions of Indian textiles, works closely with skilled artisans to block-print by hand their exclusive designs onto natural fabrics. From stylish accent cushions to luxurious soft quilts and bathroom accessories, they have adapted classic Indian designs into exclusive, contemporary products for urban lives. For more information, visit www.reasonhome.co.uk or call 07740 102549.

14. LOUIS MONTROSE specialises in bespoke metalwork manufacture and restoration. This foldable luggage rack is ideal for use in hotels or at home. Made from stainless steel with brown leather straps it can be produced in other colours and sizes and can be folded up for easy storage when not in use. Visit www.louis-montrose.com or call 020 3006 8099 to find out more.

15. MONTPELLIER MARBLE's distinctive San Marino fireplace, featured here in premium Bianco Persiano pure marble with Bellfires Derby Cassette Gas fire is reassuringly luxurious while providing maximum efficiency. For information on your nearest Montpellier stockist, contact them on 01242 582777, visit www.montpellier.co.uk or follow them on Facebook, Twitter, Pinterest and Instagram.

16. DUDLEY WALTZER is a creative interiors studio and vintage design resource. Their client services range from sourcing furniture to interior design advice, including the restoration of individual items, interiors styling for residential homes and small businesses, and creative set design. Visit www.dudleywaltzer.com or call 07506 699881 to enquire.

17. THE DECORATIVE COLLECTIVE, an online company introducing those in the know to 125 top antique, 20th-21st century dealers across the UK/Europe. The source where leading interior designers and private clients go for inspiration and to choose from thousands of unique and desirable pieces for the home and garden. For more information, visit www.decorativecollective.com or call 01798 815572 – shown Redchurch bespoke sofa from DC member Les Trois Garcon.

18. ROBEYS. The Piazzetta Oslo not only looks stunning in white majolica panels but also is impressive from any angle. Its 360° view of the fire, combined with electrically operated rise and fall glass creates a fantastic center piece to your living room. Exclusively available through Robeys. Call 01773 820940 or visit www.robey.co.uk to find out more.

19. CHARLOTTE GAISFORD LTD has just launched 'The Hermitage Collection' of digitally printed fabrics and wallpapers. The designs are based on a British and historical theme from an imperial past. The collection can be described as traditional with originality, incorporating classic and comfortable colours, which would suit any town or country residence. Visit www.charlottegaisford.co.uk or call 01434 689583 for free samples.

20. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869669 for details.

21. ATLANTICO RUGS. Exclusive pure wool handmade tapestry rugs. Each year they design and develop new patterns working along with the major interior designers to create the perfect rug for a room. A small selection of designs can be seen on the website but many more are available. Visit www.atlanticorugs.com email anne@atlanticorugs.com or call 020 8780 5288.

22. SALISBURY ANTIQUES presents an early 19th century French painted armoire standing on ball and claw feet with dentilled cornice priced at £1,950, a fantastic new addition to Salisbury Antiques. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com



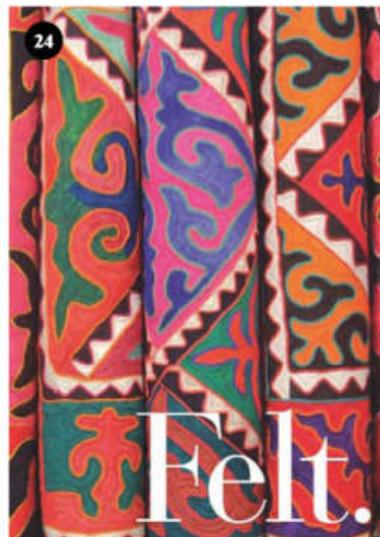
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23. STUHL specialise in high quality, limited edition, handmade designer seating. All of their advertised products are in stock ready for delivery to your home or business. Mimi in Burgundy with brass nail detailing, pictured, is part of their current collection and is available now for £179.99 plus delivery. World of Interiors readers can save 10% off their first order using code WOITEN. Call 0800 408 1497 or visit www.stuhl.uk to find out more.



23

24. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk



Felt.

25. SMITH & STOCKING sources their collection of exotic furniture and antiques from far away shores. They believe in handpicking items for their charm, unique character and history. Pictured is an antique temple window converted to a stunning decorative screen. Visit www.smithandstocking.com or call 07525 490 872 for details.



25

26. BAILEY LAINE is an exciting new sister company to Mallalieu of Delph, a woollen textile manufacturing company based in North West England with over 150 years of weaving experience. They aim for a contemporary and modern style of cushion with an artistic design. Their style allows you to express yourself in a way you desire. The Elbern in Onion displayed is just one of their stunning ranges. Visit www.baileylaine.com or call 01457 874811 to find out more.



26

27. Add a sophisticated touch to your living room thanks to **MODÉCOR**. The company is offering readers a generous price for its iconic reproduction 1956 Charles Eames lounge chair and ottoman, reducing the price from £775 to just £550. This handsome chair is available in a choice of finishes including; palisander rosewood (pictured), oak plywood or walnut wood, as well as black (pictured), brown or white leather upholstery. To view the full range or to claim your offer, visit www.moddecor.co.uk or call 020 3239 3902 and use code INTERIORS before 30th November 2015, while stocks last.



27

28. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.



28

29. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk



29

30. HADDONSTONE is the UK's leading manufacturer of stonework for interiors and exteriors. Pictured is the Manor Fireplace, one of many elegant fireplace designs by Haddonstone. Other designs range from planters, statues and fountains to porticos, balustrades and follies. For more information, visit www.haddonstone.com email info@haddonstone.co.uk or call 01604 770711.



30

31. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets—even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070, email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk



31

32. Hand picked and sourced by themselves, WOLF AND HARE showcase beautiful and unique 'one off' pieces from across Eastern Europe, to be relived in the contemporary home, workplace, and store environment. Call 07790 610171 or visit them at www.wolfandhare.co.uk to see their latest offer. They also provide a sourcing service too!



32



38. ANNE HIGGINS "Art to Wear" Anne's exquisitely hand-knitted linen and wool designs have already become collectors' pieces. Each garment is unique, beautifully comfortable to wear, yet would not be out of place hung on the wall. Anne's tiny shop in Notting Hill, London with its rich array of luxurious and timeless designs, is a truly wonderful shopping experience. Visit www.annehiggins.co.uk or call Anne on 07941 814221 to find out more.

39. HARVEY BROWN design and manufacture bespoke furniture specialising in leather armchairs and sofas. The Paris chair, inspired by one of their restoration projects, is upholstered using natural fillings and hand stained leather to recreate an original 1920's patina. Their workshop undertakes individual commissions, working closely with clients throughout the process. Call 01621 860772 or visit www.harveybrown.co.uk for more information.

40. PURE IMAGINATION specialises in good quality, stylish Mid-Century furniture with an expanding range of earlier pieces. A professional in-house restoration and upholstery service tailors pieces to customers' requirements. To view the large variety of stock held, visit www.pureimagination.co.uk and www.vintageretro.co.uk or call 01914 282466.

41. THE PERIOD PIANO COMPANY take great pride in offering instruments that cannot be found elsewhere, such as this rare ca. 1870 Erard grand piano, veneered in ebony with extensive inlaid ivory marquetry. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com

33. COLLECTIVELY ARTISAN LTD
specialise in beautifully hand crafted vibrantly coloured ceramics. Using the finest materials and stunning glazes they offer an inspiring collection of durable home and table ware. Featured is the "Fjord" colour blend showing various unique designs. For more information, visit

www.collectivelyartisan.com or call Hugh on 07540 840929 to benefit from an introductory 10% offer by quoting 'WOI' or visit their Bristol showroom.

34. THE WORKSHOP is a London-born Furniture Design Collective, and is the brainchild of architect Sebastian Mann of design agency Minale + Mann. The products acknowledge Mann's background in architecture and his obsession for specialist fabrication techniques. An emphasis on shape, texture and finishes makes up the refined industrial style. For more information, visit www.theworkshop-mm.com email sebastian@theworkshop-mm.com or call 020 3735 6470.

35. HAWKHILL HOTWORKS' stunningly original British made statement pieces feature artisan wrought iron set with skilled fused glass, brass and woods. The collection includes beautifully designed coffee tables, distinctive seating, glass framed mirrors and gorgeous lighting, all made by them. Bespoke orders welcomed. See more at www.hawkhillhotworks.co.uk or call 01241 830720 for details.

36. New contemporary and traditional log holders from **GARDEN REQUISITES** in Bath, Somerset. Three sizes are available in this sleek yet very substantial design. Painted in Anthracite Grey, prices start at £345 for the small version at 56cms high.

Visit www.garden-requisites.co.uk or call 01225 851577.

37. MADE MODERN is a UK-based online retailer of modern furniture, lighting and home accessories. Its dynamic collection is anchored by the best of established designers but defined by unique creations from the most innovative new designers in Europe and North America. To find out more, visit www.mademodern.co.uk or call 07906 945677.

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Wired, Condé Nast College of Fashion & Design, Art Technica

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Vogue, Vogue Hommes International, AD, Glamour, Vogue Collections, GQ,
AD Collector, Vanity Fair, Vogue Travel in France, GQ Le Marais du Style

Italy
Vogue, L'Uomo Vogue, Vogue Bambini, Vogue Gioielli, Vogue Spazio, AD,
Condé Nast Traveller, GQ, Vanity Fair, Vogue Accessory, La Cucina Italiana,
CinCine

Spain
Vogue, GQ, AD, Glamour, GQ Style, Myself, Wired

Japan
Vogue, GQ, Vogue Girl, Ward, Vogue Wedding

Vietnam
Vogue, GQ

Russia
Vogue, GQ, AD, Glamour, GQ Style, Tatler, Condé Nast Traveller, Allure

Mexico and Latin America
Vogue Mexico and Latin America, Glamour Mexico and Latin America, AD Mexico, GQ
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India
Vogue, GQ, Condé Nast Traveller, AD
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39

40

41

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SINCE 2011, THE LONDON CLOTH COMPANY HAS BEEN REVIVING THE CAPITAL'S TEXTILE HERITAGE - ON SALVAGED VICTORIAN LOOMS, IT NOW MAKES MODERN FABRICS FOR TOP TAILORS AND DESIGNERS IN THE BIG SMOKE AND BEYOND. JUST DON'T CALL IT CRAFT, SAYS FOUNDER DANIEL HARRIS



Four years ago I started the London Cloth Company – the first mill to open in the capital for over a century – weaving on rescued machinery. After ten years in the fashion and costume industries, and with no prior weaving experience, I thought I'd try to teach myself. My interest in machinery was first ignited as I explored the old contraptions on my grandparents' farm.

The first loom I had I rescued from a derelict barn in rural Wales. It had rusty watermarks on every part, having sat in a puddle for the best part of ten years. I didn't realise at the time, but several key components were missing. That's been the case with almost every machine I've found since then: nothing works first time.

Our machines date from 1890 to 1970 and it's amazing how little the technology changed throughout that period; our foot-pedaled Hattersley handlooms and our three-ton Dobcross power looms run on the same principles. Several of our earlier ones are 'Frankenstein' machines – parts have been pooled to create one functioning device. It's incredibly satisfying when we finally get one going for the first time in 30-odd years. The mill is almost a working museum, reviving forgotten or discarded textile machinery from what was one of the country's most important industries.

Over the years I've built up a network of weaving friends – we're constantly swapping parts and discussing machines. I've learned a lot from their experience. Most of them are retired or semi-retired, having worked in mills since their teens. They're the last generation that knew the full force of the British textile industry before it declined, and they're full of knowledge and really great stories.

People often refer to what I do as a craft, but the machines I use were at the forefront of the industrial revolution. In their time they were seen as killing off 'craft', and a lot of what I do is engineering. By mid morning I'm usually covered in oil. I try to keep clean, particularly if I have a client visiting, but it's a futile battle. In a large mill they have staff for every task, but here I do pretty much everything – it's fulfilling as well as stressful. My biggest distraction is a friendly, if demanding, cat – a stray that turned up one day and never left.

The other side of the job is sourcing yarn and designing fabrics. I started out weaving heritage tweeds and textiles, but quickly began to adapt our looms for different weaves and fibres. Last month I produced a hand-painted ikat with designer Martino Gamper for a project of his. It's a brilliant process and a very distinctive cloth.

A particularly exciting venture recently has been collecting the fleeces of London sheep from city farms to produce a 'London Tweed'. This collection and our '100% British Wool' range have the added attraction of exceptional provenance and traceability, which are strong factors for a growing number of clients.

We work with a range of companies, from small local labels such as SEH Kelly, heritage British brands such as Daks and Hardy Amies, established European brands such as Denham and Tiger of Sweden, to renowned designers such as Ralph Lauren.

It's been a steep learning curve. The mill is now at a stage where I can take time to refine our range and look into producing a wider variety of cottons and linens alongside the wool. I'm also focusing on recreating period upholstery fabrics. It's very satisfying to be able to reproduce these authentic textiles on the very machinery with which they would have been created at the time ■

For details, visit londoncloth.com



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